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THE

INSTRUMENTAL DIRECTOR;

CONTAINING

RULES FOR ALL MUSICAL INSTRUMENTS IN COMMON USE,

LAID DOWN IN A PLAIN AND CONCISE MANNER:

TO WHICH IS ADDED

A VARIETY OF INSTRUMENTAL MUSIC

OF THE RICHEST AND MOST POPULAR KIND EXTANT;

A PART OF WHICH WAS NEVER BEFORE PUBLISHED IN THIS COUNTRY

THIRD EDITION, ENLARGED AND IMPROVED

HALLOWELL:

Printed and Published by GLAZIER, MASTERS & Co.; Sold by them, Wholesale and Retail, at their Bookstore, No. 1, Kennebec-Row; by FREDERICK LANE, at his Music Store, No. 92, Court-Street, Boston; and by Booksellers generally.

1829.

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73311
M.H.S.
Apr 17. 1820

ADVERTISEMENT.

Although publications are numerous and well adapted to give assistance to the young performer in the principles of music, still a work is wanted, suitable for the instruction of a full military band. The books now in general use are designed to afford a knowledge of some one particular instrument, but offer no rules to assist the learner on other instruments, or to direct him in his practice with other performers. When musical companies have been organized, they have been under the necessity of employing a well-skilled instructer, or each has been obliged to purchase books, which are different in their introductions, in order to acquaint themselves with the requisite principles and rules; consequently they have not contained a collection of tunes, which are uniform or at all adapted to every instrument. The compiler has been acquainted with several bands of musicians, who, with proper music before them, could have done honour to themselves and afforded gratification to their hearers; but for want of tunes suited to the key of their instruments, have been unable to perform at all in concert, or to make any progress whatever.

The utility of such a work as the following must be apparent to every one, who is in the least connected with a musical band. Rules which are plain and easy to be understood, and at the same time sufficiently full and explicit, have been collected from the various productions now in general use, for the following instruments, *viz.:* Clarionet, Bassoon, Serpent with keys, Serpent without keys, French Horn, German Flute, Patent Flute, Hautboy, Flagelet, Trumpet, Bugle, Kent Bugle, Violin, Viola, Violoncello, Double Bass, and Trombone; to say nothing of the Tambourine, Cymbals, and Triangles. Much care has been used to expunge what is thought erroneous or unnecessary, and to add whatever will facilitate the learner in his progress, or be of advantage in the performance.

The music has been selected with much attention, from the most approved authors, and in such variety as will be adapted to every occasion; and is so arranged, that any instrument can be used alone, or in concert with others; so as to produce duets, trios, quartets, &c., or the display of the full military band.

No pains has been spared to compile a work, which will afford musical associations an assistance which can be found in no single work now extant. At the same time, the work will be serviceable to one or more individuals, playing for private amusement; as it contains not only directions for the performer on almost every instrument attended with difficulty, excepting keyed instruments; but also a great variety of pieces in different styles, adapted to such instruments.

DISTRICT OF MAINE, to wit:

[l. s.] Be it remembered, That on the seventh day of October, A. D. 1819, in the forty-fourth year of the independence of the United States of America, Ezekiel Goodale, of said district, has deposited in this office the title of a book, the right whereof he claims as proprietor, in the words following, *to wit:*

"The Instrumental Director; containing rules for all musical instruments in common use, laid down in a plain and concise manner: to which is added a variety of instrumental music of the richest and most popular kind extant; a part of which was never before published in this country."

In conformity to the act of the congress of the United States, entitled "An act for the encouragement of learning, by securing the copies of maps, charts, and books to the authors and proprietors of such copies, during the times therein mentioned;" and also to an act, entitled "An act supplementary to an act, entitled 'An act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the time therein mentioned,' and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

HENRY SEWALL, *Clerk of the District Court of Maine.*

A true copy of record: Attest, H. SEWALL, *Clerk.*

THE INSTRUMENTAL DIRECTOR.

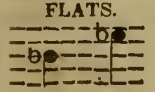
EXPLANATION OF MUSICAL CHARACTERS.

A knowledge of the musical characters is indispensably necessary to every performer.

STAFF.

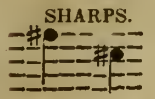
A *Staff* is five lines with their spaces whereon notes are written.

FLATS.



A *Flat* set before a note sinks it half a tone.

SHARPS.



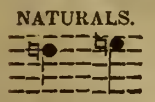
A *Sharp* set before a note raises it half a tone.

"When any number of Sharps or Flats are placed after the Clef, at the beginning of the Staff, they affect all the notes of the same letter in every octave throughout the movement, and are termed the *Signature*.

"Those which occur in the course of the movement, in addition to the others, are termed *accidental;* to distinguish them from those of the signature, which are *essential* to the scale of the original key-note.

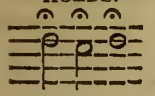
"The *accidental* Flats and Sharps only affect the notes which they immediately precede, and those of the same letter which follow them in the same measure; but if one measure ends, and the next begins with the same note, the accidental character which alters the first note, is understood to affect the second."

NATURALS.



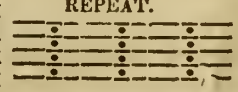
A *Natural* restores a note made flat or sharp to its original sound.

HOLDS.



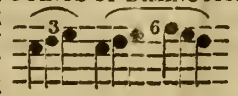
The *Hold* directs that the sound of the note over which it is placed is to be continued longer than its usual length; and sometimes that a pause be made in the music in the nature of a rest.

REPEAT.



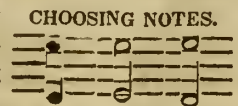
The *Repeat* signifies that a part of the tune must be performed again; and it is placed at the beginning and end of the strain to be repeated.

POINTS OF DIMINUTION.



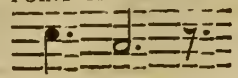
The *Figure* 3, set over or under any three notes, diminishes them to the time of *two* of the same kind; and the *Figure* 6, set over any six notes, diminishes them to the time of *four* of the same kind.

CHOOSING NOTES.



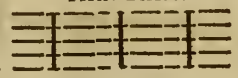
This contrivance, called *Choosing Notes*. gives the performer liberty to play which he pleases.

POINT OF ADDITION.



A dot set after a note or rest, adds one half to its original length.

THIN BARS.

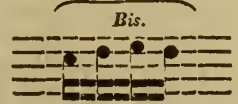


A *thin Bar* divides the Staff into equal measures; and hence, *measures* have sometimes been called *bars*.

DOUBLE BARS.

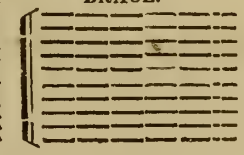
A *thick and double Bar* shows the end of a strain; and frequently divides a measure into two or more parts.

Bis.



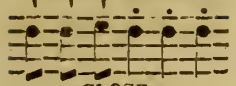
The same notes to be played twice.

BRACE.



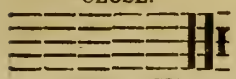
A *Brace* shows how many parts move together.

STOCCATO NOTES.



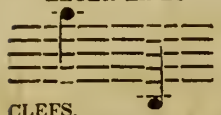
Stoccato Notes should be performed very distinctly.

CLOSE.



A *Close* shows the end of a tune.

LEGER LINES.



Leger Lines are added above or below the Staff, when the notes go out of its compass.

CLEFS.

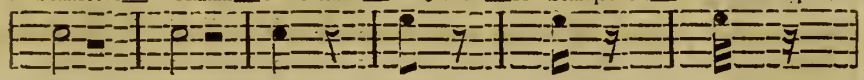
The *F Clef* is so called from its being placed on the letter F, on the fourth line, and is used in the Bass only.

The *G Clef* is so called from its being placed on the letter G, on the second line; and is used in the parts above the Bass.

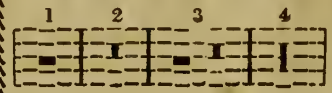
The *C Clef* is sometimes used in instrumental music. It has its place commonly on C, though it is removeable to any other line; in which case it removes the order of the other letters.

Of the figure, length, and relative value of notes; with their respective rests.

1 Semibreve=2 Minims=4 Crotchets=8 Quavers=16 Semiquavers=32 Demisemiquavers.

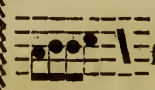


When a *Rest* occurs, the performer is to be silent during the length of the note to which it answers; whether semibreve, minim, crotchet, quaver, semiquaver, or demisemiquaver.



When more than one measure is to remain silent, they are written as the foregoing; the figures at top giving the number of measures to be kept silent.

Abbreviations.

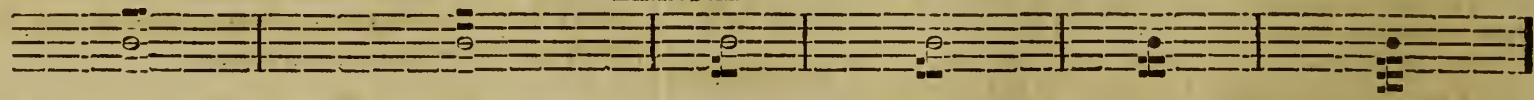


This oblique mark, after four notes, directs the performer to play four other notes just like the four preceding.

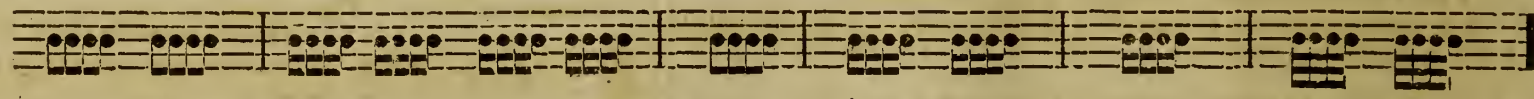
When a Semibreve has a stroke over it, thus, it signifies that it is to be struck eight times, as if it was eight Quavers; when it has two strokes, thus, it is to be played as Semiquavers, that is, struck sixteen times; when a Minim has a stroke to it, thus, it is to be struck four times, as Quavers; if with two strokes thus, eight times, as Semiquavers; a Crotchet with two strokes, thus, is to be played four times, as Semiquavers; and with three strokes, thus, eight times, as Demisemiquavers.

EXAMPLE.

Marked.



Played.



Of the Graces.

Among the most important graces in music are the *Swell*, or the increasing any sound from soft to loud gradually; and the *Diminish*, which is exactly the reverse: and very frequently both these upon long notes are united thus, beginning soft and increasing the sound to the middle, and then decreasing to the close.

The *Slur*, shows that the notes over which it is placed must be played in one breath or bowing, sliding smoothly from one note to another.

The *Shake*, or *Trill*, *tr*, is one of the most important, as well as the most difficult of graces. To perform this on an instrument, one finger, and sometimes two, must be shaken very quick; but in learning, you must begin slow at first, and increase gradually.—The principle is the same for singing, but the singer will require a teacher; and the shake is not used in common singing.

Of Time, Movement, &c.

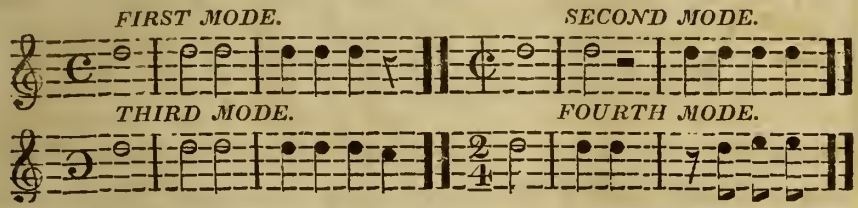
Every musical piece is divided into equal portions of time called *Measures*. These are ascertained by straight lines, called bars

drawn down through the Staff. The notes contained between two thin bars constitute one Measure.

Movement is that peculiar degree of velocity, which the character of the piece performed gives to the measure.

The principal terms used to denote the degree of slowness or quickness of a piece of music, are the *Largo*, *Adagio*, *Andante*. *Allegro*, and *Presto*. To modify these, other directive terms are sometimes added.

Time is marked by three divisions, viz. Common, Triple, and Compound. *Common Time* has four marks or modes, and is measured by even numbers, 2, 4, 8, &c.



In the three first modes of Common Time, each Measure must contain one semibreve, or other notes and rests equivalent.—In the fourth mode, a Measure contains one minim only; or its value in other notes and rests.

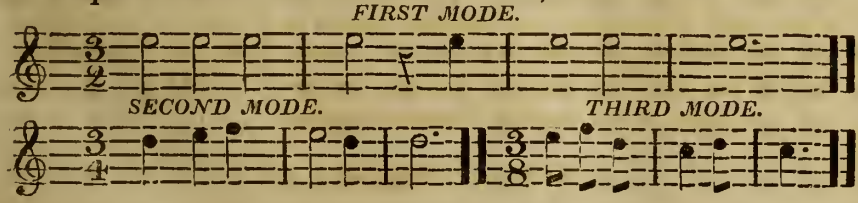
The first mode is performed, each Measure in four seconds; and with four equal motions of the hand or foot; two down and two up.

The second mode is performed in the same manner as the first, but one fourth faster.

The third mode is performed, each Measure in two seconds, and with two equal motions; one down and the other up.

The fourth mode is performed in the same manner as the third, but one fourth faster.

Triple Time has three marks or modes, viz.

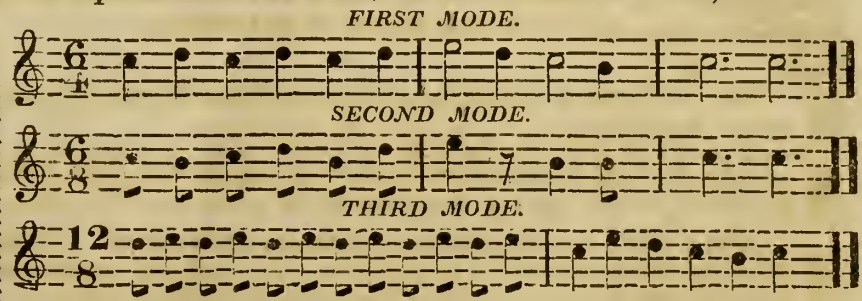


In the first mode of Triple Time each Measure has three minims, or other notes and rests equivalent; and is performed in three seconds, and with three equal motions with the hand or foot; two down and the third up.

In the second mode each Measure has three crotchets, or their value; and is performed in the same manner as the first, but one fourth faster.

In the third mode each Measure has three quavers, or their value; and is performed in the same manner as the second, but one fourth faster.

Compound Common Time, has three marks or modes, viz.

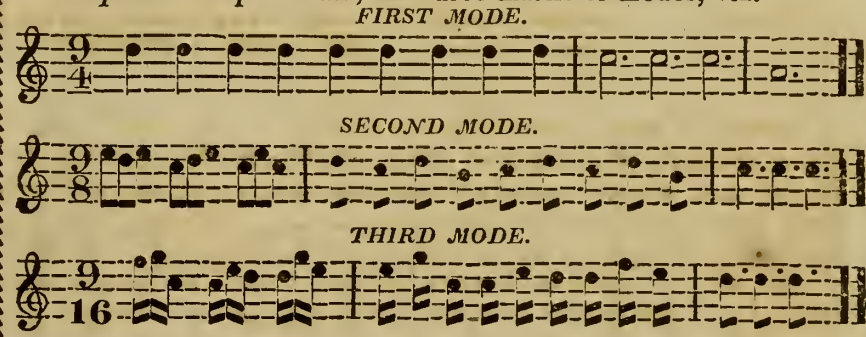


In the first mode of Compound Common Time each Measure has six crotchets, or other notes and rests equivalent; and is performed in two seconds, and with two equal motions; one down, the other up.

In the second mode, each Measure has six quavers, or their value; and is performed in the same manner as the first, but one fourth faster.

In the third mode, each Measure has twelve quavers or their value; and is performed one quarter faster than the second; with four beats, two down and two up.

Compound Triple Time, has three marks or modes, viz.



In the first mode of Compound Triple Time, each Measure has nine Crotchets, or other notes and rests equivalent; and it is performed in three seconds with three beats, two down and one up.

The second mode has nine Quavers, or their value, in a measure; and is performed in the same manner as the first.

The third mode contains nine Semiquavers in a measure; and is performed like the first and second.

From these two species of Compound Time, arise various kinds of mixed measures, which are in some parts equally and in others unequally divided. But by a thorough acquaintance with the foregoing species and modes of time, the attentive student will be able to discern the manner of performing any passage that may meet the sight.

The first and last measures of a tune, from the nature of accent, are often left imperfect.

In all modes of time, the Semibreve rest is used to express the silence of one whole measure.

Of the Modes or Keys.

There are but two original Keys, the Major or sharp key of C, and the Minor or flat key of A. Any letter of the octave may, however, become the Key or Tonic, either in the Major or Minor series; and this is effected by placing sharps or flats in the signature, or by modulation; that is, the insertion of sharps, flats, and naturals in the movement; every one of which as essentially changes the key, as if placed in the signature, except the 7th of the Minor Key ascending, which naturally requires a sharp.

A sharp signature does not necessarily produce a sharp Key, nor a flat signature a flat Key: both Keys may be produced either with flats or sharps.

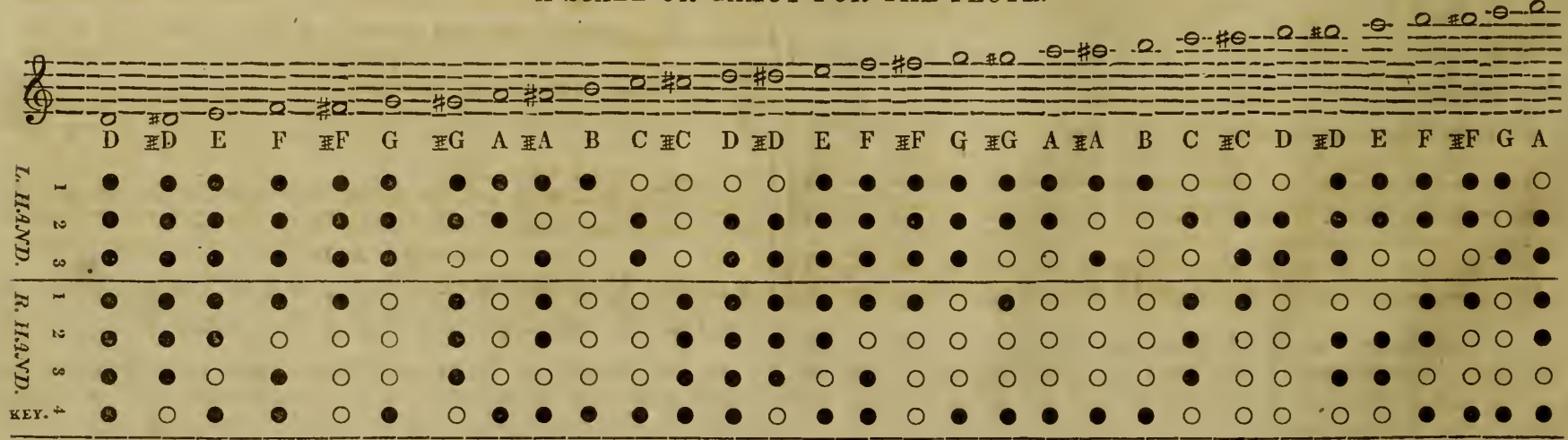
If from the Tonic ascending to the note above be a whole tone, and from that to the third a whole tone, (that is, four semitones from the Tonic to the third,) the Key is Major: but if only three semitones are found between the Tonic and third, the Key is Minor. The last note of the Base is the Tonic.

INSTRUCTIONS FOR THE GERMAN FLUTE.

The tone of this instrument is naturally very delicate and musical, strongly resembling that of a fine human voice; but to produce it in its full strength and beauty requires considerable care and pains. Let the following directions, therefore, be attentively observed.

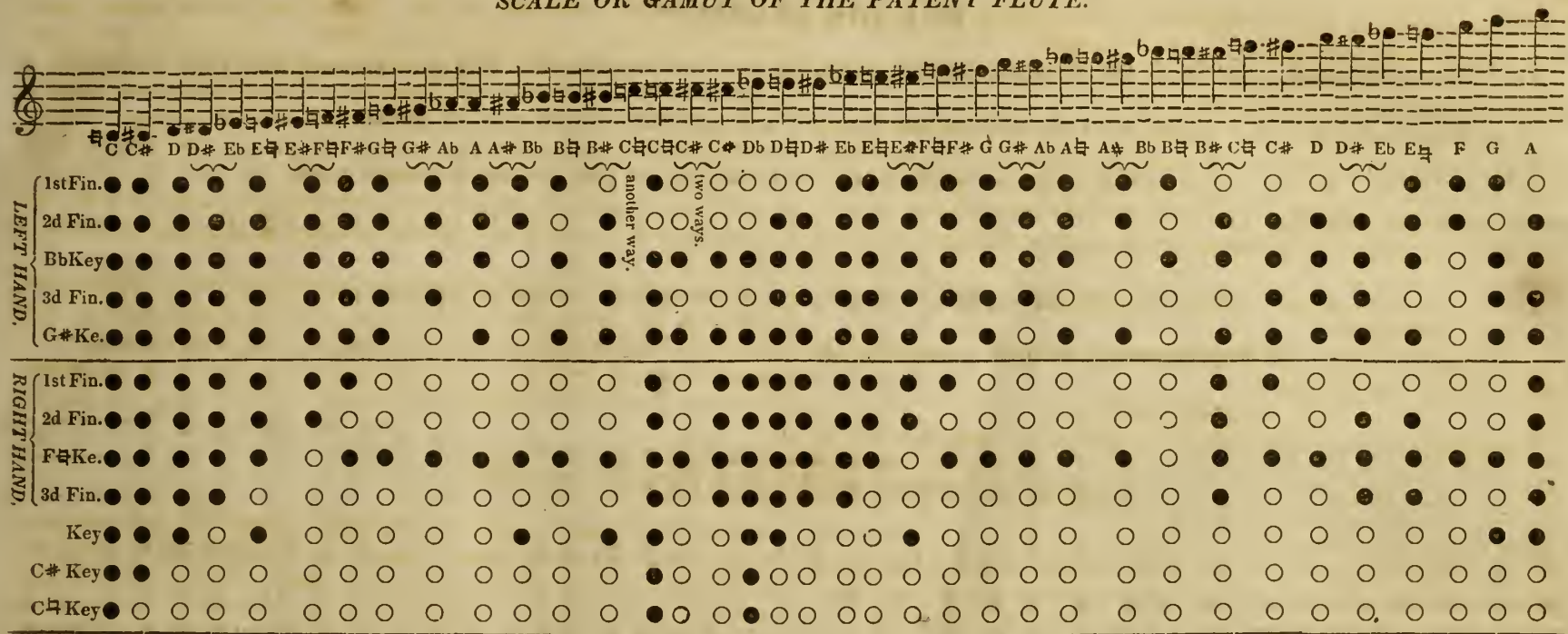
Your first attempt to blow may be with the top-piece only of your flute, resting the mouth hole against the under lip. Then close your lips, except just in the middle to give a passage to the breath; and contract them smooth and even; blowing gently till you can produce a clear and steady tone. Now, screw on the other joints, and hold your flute in position nearly horizontal, placing your fingers carefully upon the holes; and blow gently a few times, till you can sound it with ease, all the holes being stopped. After you can easily fill the flute, you may attend to the following scale of the places of the fingers.

A SCALE OR GAMUT FOR THE FLUTE.



The above is a scale of all the notes on the Flute; and under each letter is represented the *seven* holes of the flute; the black dots signifying the holes that are to be stopped, and the ciphers those that are to be left open.

SCALE OR GAMUT OF THE PATENT FLUTE.

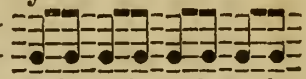


The great improvement these Keys afford will easily be discovered by any judicious performer; and it should be strongly recommended, as Mr. Tacet, the inventor of the Patent Flute, is esteemed the most eminent performer in England, and no one perhaps ever studied to improve this instrument more.

Double Tongueing.

Double tongueing is so important to a performer on the German flute, that no one can be a finished player without it. It gives spirit and fire to the allegros, awakens the attention of the hearers in the adagios, renders all difficult passages easy, and is attended with a finely articulated execution. The method to arrive at this is, by the action and reaction of the tongue against the roof of the mouth while pronouncing the word "tootle, tootle, tootle," to yourself. This done for a few minutes, try to do the same with the top-piece of your flute, articulating the above "tootle, tootle, tootle," several times, as fast as you can, without losing the sound of the embouchure, making the reaction as clear and distinct as the action. Having attained this, then add the other pieces of your Flute, putting your fingers on the holes; taking care that your tongue and finger go together, which is the greatest difficulty.

You are to observe in the following example of double tongueing, that the word "tootle" expresses two notes, thus:



Make the tongue here move as equally as possible; observing at the same time an exact and strict distance from one note to another; striking each note as distinctly as if they were struck with a hammer; which is all that is wanted.

INTRODUCTION.

FOR THE CLARIONET.

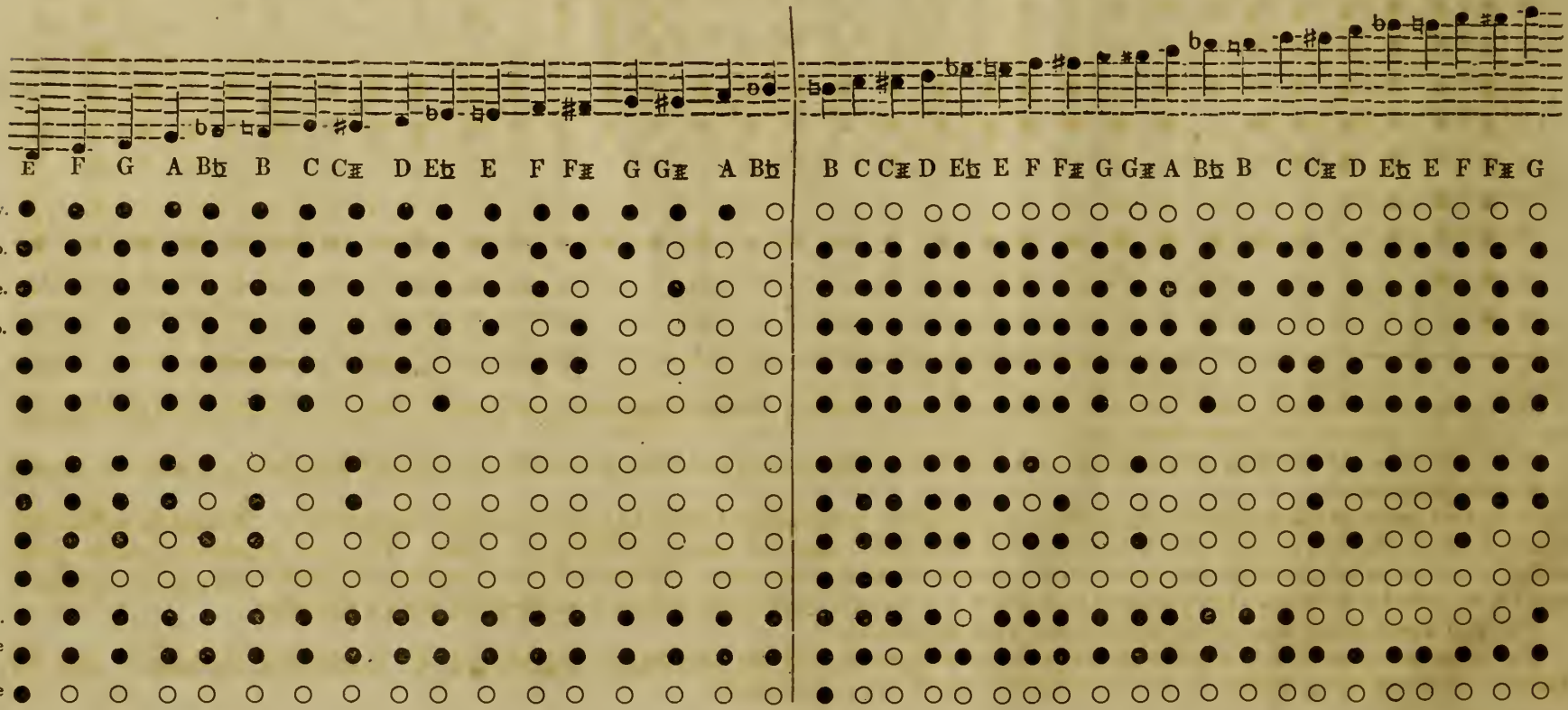
This Instrument must be held near the centre of the body, with the left hand uppermost. You must be sure that your instrument is in tune, and that your Reed is a good one; for without this even the best performer cannot play correctly.

You must observe to blow pretty strong for the Clarionet notes; and more so as you gradually ascend; and likewise to hold your Reed closer with your lips.

THE SCALE OR GAMUT OF ALL THE NOTES ON THE CLARIONET.

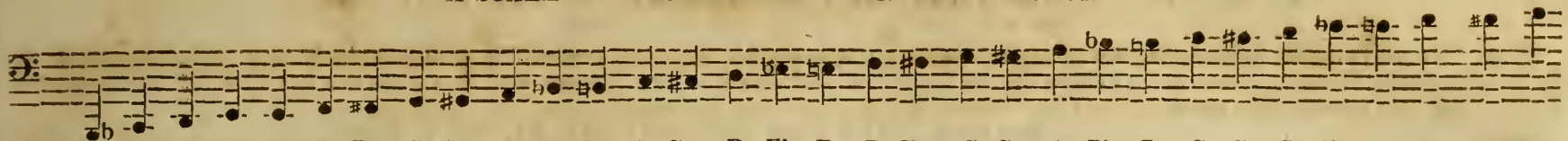
The Notes in this part of the Instrument are called Chalumeu.

The Notes in this part of the Instrument are called Clarionet.



* These keys are managed with the left hand.—There is frequently a key to be managed with the forefinger of the right hand: it is used for shaking some of the high notes.

A SCALE OF ALL THE NOTES ON THE BASSOON.



	Bb	C	D	Eb	E	F	F♯	G	G♯	A	Bb	B	C	C♯	D	Eb	E	F	F♯	G	G♯	A	Bb	B	C	C♯	D	Eb	E	F	F♯	G
1	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	○	○	○	●	●	●	●	●	●	●	●	●	○	○	○
2	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	○	○	○	●	●	●	●	●	●	●	●	●	●	○	○	○	●
3	●	●	●	●	●	●	●	●	●	●	●	●	●	○	○	●	○	○	●	●	●	●	●	●	●	○	○	○	○	○	○	●
4	●	●	●	●	●	●	●	●	●	●	●	●	○	●	○	○	○	○	●	●	●	●	●	●	○	●	○	●	○	○	●	○
5	●	●	●	●	●	●	●	●	●	●	○	○	○	○	○	○	○	○	●	●	●	●	○	○	○	○	○	●	○	○	●	○
6	●	●	●	●	●	●	●	●	●	○	●	○	○	○	○	○	○	○	●	●	●	○	●	○	○	○	○	●	○	○	●	○
7	●	●	●	●	●	●	●	○	○	○	○	○	○	●	○	○	○	○	●	○	○	○	○	○	○	○	○	○	○	○	●	○
8	●	●	●	●	●	●	●	●	○	●	●	●	●	●	●	●	●	●	●	●	○	●	●	●	●	●	●	●	●	●	●	○
9	●	●	●	●	●	●	○	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
10	●	●	●	●	●	○	○	○	○	○	○	○	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	●	○
11	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
12	●	●	●	○	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
13	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
14	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

The same fingering, in some instances, gives different sounds; the alteration being produced entirely by blowing and pinching the reed; but this, practice will soon make easy.

This instrument, of itself, is very imperfect; but by the assistance of a good ear, and sufficient practical knowledge, it may be played very correctly in tune.

Great care must be taken to have your reed in good order: your progress will in a great measure depend on it. It must be sufficiently thin to blow easily; and yet so stiff as to sound the notes full, clear, and distinct, without any buzz. The reed requires a gentle pressure of the lips, to be gradually increased as you ascend to the highest notes. When you have your reed in good order, be sure you preserve it so, and let no person but yourself ever touch it. An *old reed*, while sound, is much better than a new one.

The performer who wishes to excel will also learn the *G Clef*.

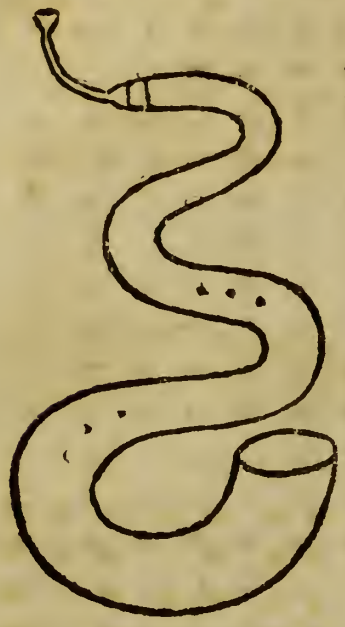
The holes are numbered in the direction that the wind goes through the instrument: beginning at the mouthpiece, it passes to near the bottom; then returning, makes its escape at the bell above the mouthpiece.

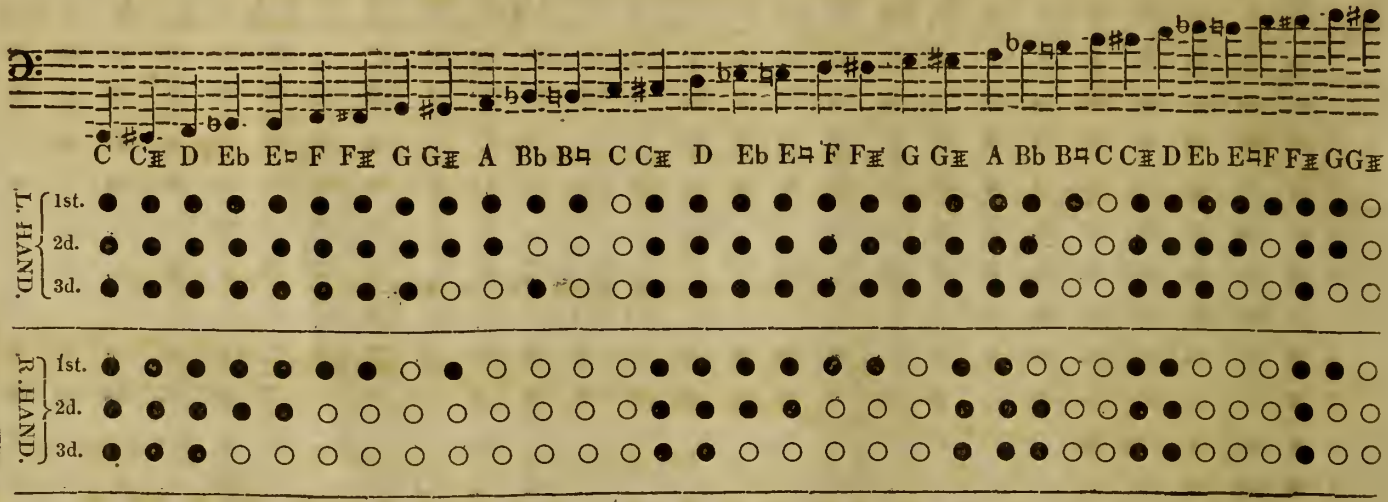
INSTRUCTIONS FOR PLAYING THE SERPENT IN ITS TWO FORMS;

viz., WITHOUT *Keys, and* WITH *Keys.*

N. B. In playing the Serpent in each of its forms, the *right* hand is held lowest; this hand giving to the Serpent its chief support. Each form of the Serpent has six holes; three for the fingers of each hand. The Serpent with Keys has two keys for the left hand to employ, and one for the right hand.

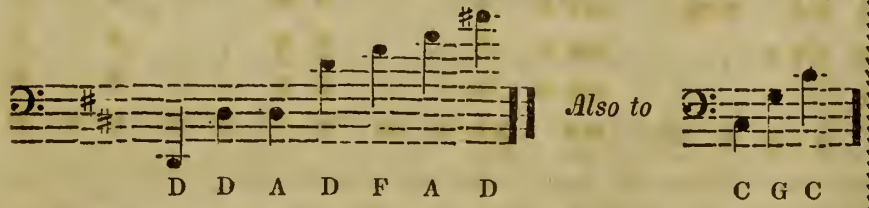
OF THE SCALE FOR THE SERPENT WITHOUT KEYS.





RULES FOR PLAYING ON THE SERPENT WITHOUT KEYS.

In trying the goodness of a Serpent, all the holes must be stopped; and if it then gives its notes *truly*, the instrument is good. The rule applies to the following notes, which are in different keys.



When the instrument has been used. the mouthpiece, before it is laid away, is to be removed; and the instrument is then to be turned upside down, to let the moisture drain off. Without this precaution the moisture would in the end spoil the instrument.

The Serpent is most perfect in the key of D major (R E major.) By stopping all the holes, the sounds become peculiarly *full;* and this therefore may be called the *full state* of the instrument.

The fingering given in the Gamut is that which is most in use; but fingering alone will not accomplish all that is wanted. For example, the C♯ and G♯ of its middle notes, as also the D and A, and the E and F, which are all produced from stopped holes, could not be played in tune, even with a different fingering, without the aid of the lips and the tongue. The principle also is the same for notes which do not belong to the *full state* of the instrument.

The following are full notes, for which no change in the fingering is required, viz.:

D, E, and F sharp are here produced by sharp pinching of the lips.

The mouthpiece of the instrument should be large and very concave: and its border thick, for the purpose of supporting the lips,

which are to be placed exactly in the middle of the mouthpiece. But the motion is all to be derived from the lower lip; the other lip being kept still.

A beginner must employ the stroke of the tongue to each separate note. Afterwards he must play the notes in pairs, without striking the tongue; then in triplets; and so on.

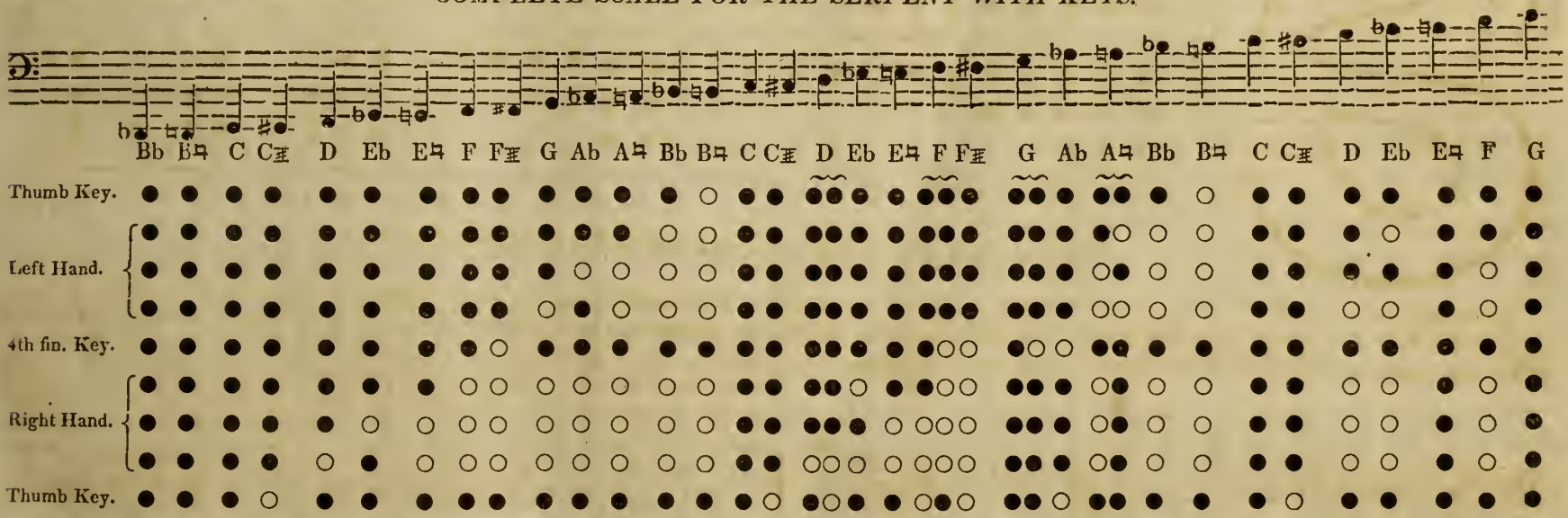
It is difficult to make the intensity of sound of the Serpent the same, throughout the gamut; since the notes belonging to the full state of the instrument are naturally the loudest. But those who seek to play well upon it must incessantly labour to *equalize* its sounds.

The three middle fingers of each hand are employed for stopping the holes. Those who find it difficult at first to spread the fingers sufficiently wide, to cover the note appropriated to the ring finger, must use the little finger for that purpose, where it is not wanted to play the keyed notes on the serpent which has such notes.

The holes, to be well stopped, must have the fingers laid very flat over them.

The Serpent has a very fine effect in places of public worship, and in military music, especially where other bases are at hand to support it in its feebler notes; and it has this farther recommendation, that it is portable, of simple construction, and not very expensive. It is however rarely used in common concerts; though it might be employed to great advantage wherever wind instruments abound, as also in all chorus singing.

COMPLETE SCALE FOR THE SERPENT WITH KEYS.



Observe, that four of the notes on this instrument *with* keys, are capable of being played in two different manners; and both methods will be found marked in each case within a brace placed horizontally. The player will choose between them. Thus the Serpent, as it admits in certain cases of *various* sounds, with the same mode of fingering; so in other cases, it admits of the *same* sound with different modes of fingering.

The general rules for playing this instrument when it has *keys*, (allowing for the difference in the fingering,) will be found in what is said respecting playing the Serpent *without* keys.

INSTRUCTIONS FOR THE FRENCH HORN.

The French Horn has a noble effect in a band, and is capable of producing as fine tones as any instrument whatever: but to be played well, it requires good musical abilities.

On Holding the Horn.

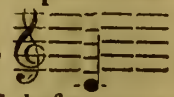
The modern method of holding the horn, for the *Primo*, is, for the LEFT hand to steady the mouthpiece, and for the right hand to be just within the edge of the bell, in order to be ready occasionally to rectify the imperfect notes, and produce the half-tones (the method of doing which will be hereafter explained.) The *Second Horn* is held with the RIGHT hand to steady the mouthpiece, and with the left hand to manage the bell. The situation in which horns ought to be placed in an orchestra, is in a row behind the leader, on his right hand; in which situation, the bell of the first horn, not being too predominant, will enable its performer to give a sufficient effect to the audience, without annoying the leader or singers: The second horn should be on the right of the first, which will be one desk further from the leader; and by holding their instruments as before mentioned, the two bells will be together; which will enable them to hear each other equally, and, if blown with equal strength, (which ought to be particularly attended to,) will blend the tones so as to give the effect of one instrument.

On fixing the Mouthpiece.

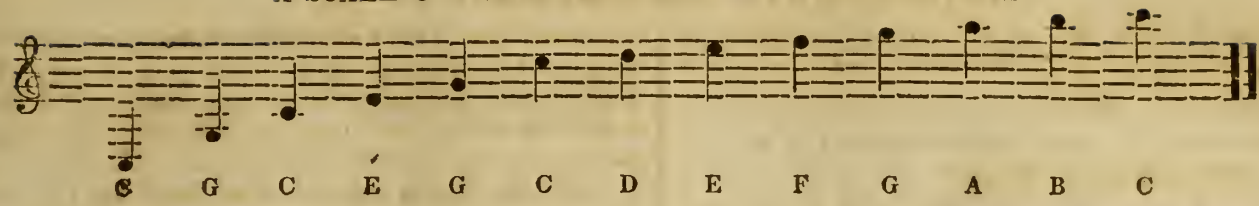
On fixing the mouthpiece, your success will greatly depend. If it be not fixed properly at first, you will never produce a good tone; to acquire which, your lips must be drawn tight over your teeth, with the tongue placed between them to keep them rather open: The mouthpiece must be fixed firm to the centre of the mouth, a little more on the upper lip than on the under. By keeping the lips open till the mouthpiece is fixed, the rim of it will keep the rough part of the lips open; and the inner part, which is smooth and soft, will close and form the embouchure; making the tone smooth and melodious. On the contrary, if you fix your mouthpiece without this preparation, the edges of the lips, which are rough and hard, will become the embouchure, and the tone will be coarse and fuzzy. For every note you ascend, close the embouchure a little, and press the mouthpiece harder to the lips; and for every descending note, open the embouchure a little, and ease the mouthpiece till you can sound the note you want; being at the same time careful that the cheeks do not swell out.

N. B. In selecting a mouthpiece, great care should be taken that it be suited to the thickness of the lips.

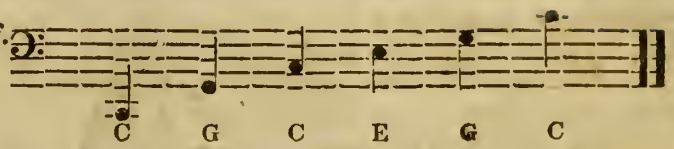
On Tongueing.

Tongueing must be particularly attended to in the beginning. When you have fixed your mouthpiece, as before mentioned, put the tongue between the lips; and when you want to make a note, draw your tongue inwards, and let the wind go forcibly into the Horn, at the same time: being very careful that the tongue does not return to the lips with the wind; for if it does, it will produce a kind of note after the one you mean to play; in the same manner as a drumstick will rebound when held loosely in the hand, and not sufficiently cleared from the head. To prove that you do not fall into this error, begin at the note C,  very slowly, and let that note be sufficiently exhausted, before you return the tongue for the next note, which you must do; and for every note the same rule must be observed. By this means, the tongue will return to the lips for the next note you want to make, instead of returning with the wind of the one made before; which will make the tone distinct and clear. It was recommended, some years ago, in order to sound a note, to imitate the word *ton;* but the *n*, being at the end of the syllable, will be sure to make the tongue return with the wind of the former note. Therefore, if you imitate any word or syllable, let it be *toh;* which will keep your tongue back in your mouth till you are ready for the next note. Beginners should tongue every note for some time, or play pieces which have no slurs; by which means they will have power and articulation; which are difficult to acquire, if not attended to at the beginning.

A SCALE OF THE NATURAL NOTES OF THE HORN.

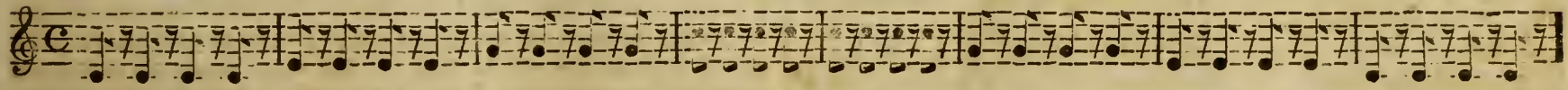


The very low notes of the Second Horn are frequently written on the Bass Clef.



There are notes higher than these; but of little use.

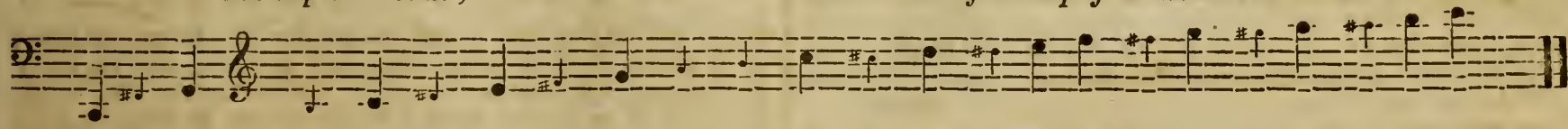
Begin your exercise at C, and repeat several notes on the same line or space; for example:

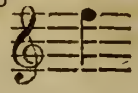
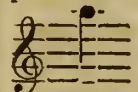
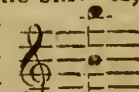


Beginners should not attempt the high notes till the embouchure is well fixed, and the lips have acquired sufficient strength by practice. Then, the embouchure will be open and free, and the tone full and clear.

All Horn music is written in the key of C; but a Concert Horn having crooks to change into every key, you change the crooks to the key the piece of music is set in, and play as though they were all in C.

The improved Scale; with the additional notes which are made by the help of the hand in the Bell.



The small notes are not in reality additional notes, but are the notes above, flattened half a tone by placing the hand in the bell, in the following manner. Blow as if you would sound the note above the additional note which you want to make, with your hand in the bell; your knuckles close to one side, and the palm of your hand against the other; closing up the passage for the wind, till you hear the note above depressed a complete half-tone lower; and do this for every additional note, except two; which are the fourth and sixth from the key-note; which, though in the natural scale, are imperfect in all Horns. The fourth F  is too sharp, but not quite half a tone, therefore does not require the hand to be put so far into the bell as the other additional notes. The sixth A,  which is too flat, is produced by means of the false B, which being naturally too flat, likewise requires the hand to be put a little way  into the bell. The ear of the performer must inform him, how far he is to put his hand in, for the various half-tones.

N. B. Occasionally play all your exercises in every key of the instrument; which will lessen your embarrassment when you come to play in concert.

INSTRUCTIONS FOR THE KENT BUGLE.

The following ample directions for playing this instrument were taken from Logier's Kent Bugle Tutor.

The brilliant and astonishing effect which this instrument produces in military bands, orchestras, or as a solo instrument, is so well known and acknowledged, not only by professors of the musical art, but by all who have heard it, that it becomes quite unnecessary to expatiate on its qualities.

The simplicity of its construction, and the consequent facility with which a knowledge of it may be acquired, must operate as an encouragement to those who may wish to study it as an instrument of amusement, and cannot fail to render it particularly acceptable to all amateurs who reside in the country, and are attached to field or water music, as it is very admirably qualified, in both cases, to produce effects truly delightful.

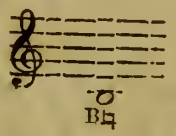
The Kent Bugle differs in diameter and length from the Field Bugle: but not very materially in shape: by enlarging the diameter, the tones acquire a considerable increase of sweetness; from B natural below to G, nearly resembling the tones of a fine tenor voice, and, from G upwards, that of a sweet female voice: yet with all this delightful and pleasing variety, the instrument never loses the characteristics of a Bugle.

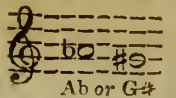
Six keys are adapted to this Bugle, by the help of which, in addition to the original and *fixed* tones of the instrument, a good performer may produce almost incredible effects; for not being confined to any particular key or sounds, (as in the common Bugle,) he is quite at liberty, either to traverse the mazes of harmony in flights of fancy and modulation, or to execute passages with a rapidity almost inconceivable.

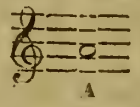
Description of the Kent Bugle.

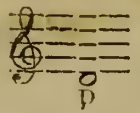
To the Kent Bugle, six keys are fixed; four of which are played with the right hand, and the rest with the left.

KEYS PLAYED WITH THE RIGHT HAND.

1  Played with the fourth finger.

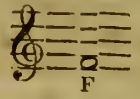
2  Played with the third finger.

3  Played with the first finger.

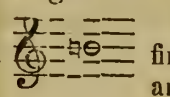
4  Played with the first finger and thumb.

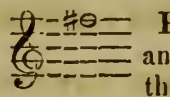
KEYS PLAYED WITH THE LEFT HAND.

5 Played with the thumb.

6  Played with the first finger and thumb.

The following is the method of fingering B♮ and F♯, when the Bugle is in the key of Bb.

 Played with the first finger of the right hand and the first of the left.

 Played with the first and third fingers of the right hand.

Manner of Holding the Instrument.

Let the learner hold the instrument in both hands pressing the second joint of the middle finger of his right hand, on the guard which covers the keeper of the A key, the thumb passing underneath, so that the first joint lays gently on the D key. The instrument by these means will rest firmly on the hand, between the first finger and thumb. The hand being in this position, the third finger will cover the A flat key, the first on the A key, the fourth on the B natural key, and the thumb on the D key; all ready to press down any of them when required. The thumb of the left hand must be laid on the E key, and the first finger on the F key, the second and third fingers on the same side, and the fourth underneath, in order to support the instrument, which should have a gentle inclination downwards, making an angle with the body of the performer of about eighty degrees; the left arm near the elbow inclining towards the body, and the elbow of the right rather in an elevated position, to give power to the motion of the fingers. The learner holding the instrument as directed, should endeavour to press down some of the keys, using only the joints of his fingers, and not elevating them higher than requisite. He should avoid all unnecessary motion and shuffling with his arms; and be particularly upon his guard, not to jerk the instrument against his lips during the performance, as the embouchure, by neglecting this caution, can never be steady or secure. To acquire a proper command of his fingers, it is necessary to exercise them on the instrument without blowing, pressing down the keys by slow intervals at first, and increasing in velocity, till the joints possess sufficient strength to move independent of the hands: in one word, nothing should be observed to move, but the fingers.

Embouchure.

Great care and circumspection should be employed to acquire a good embouchure, as without it, no good tone can be produced. Bad habits contracted in that particular are seldom eradicated. Physical causes sometimes throw obstacles in the way of producing a sweet tone; yet too often it is occasioned by bad instruction and inattention. The learner should be very persevering in getting *hard* lips, so essentially necessary to a good performer, to prevent them (to use a professional term) from *failing* during a long exertion.

How to acquire a good Embouchure.

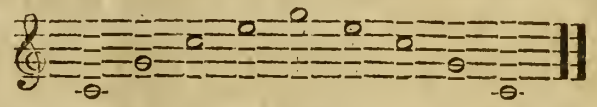
First, let the pupil begin to practice on the mouthpiece only, placing it to the middle of his mouth, so that two thirds of it may press on the upper lip. Secondly, the teeth ought to be sufficiently separated, to admit one fourth part of an inch of the tongue between them. Thirdly, the lips should be drawn back towards the ears, to produce a smooth surface, taking care whilst blowing not to puff out the cheeks. In this situation, (the mouthpiece being placed as directed,) the tongue must be introduced between the teeth, and drawn suddenly back with a jerk, somewhat in the manner of one who is spitting something from his lips that has occasioned a sudden and disagreeable sensation. It is necessary to remark, that the quicker the tongue is withdrawn, the more distinct the sound. This motion therefore, must be practised as often as convenient, and it is recommended to the learner to carry the mouthpiece in his pocket for that purpose, as it will be the means of hardening the lips very soon, and of his experiencing no difficulty in acquiring a good tone. Those who are unacquainted with the nature of wind instruments, generally imagine, that to fill them requires a large quantity of breath: this opinion is altogether erroneous. The sound produced by strong blowings has always a bad quality of tone, occasioned by too much air passing through the tube before it vibrates; and when the sound is at length produced, hissings accompany it.

Method of taking Breath.

The learner having placed the mouthpiece to his lips, as directed, he should try to draw his breath as much *through his nose* as possible, keeping his body in an erect position. During this operation, the belly will naturally protrude itself, (as in all cases of drawing breath,) which he should immediately endeavour to draw in, so as to occasion the air to force itself up, towards the chest, and thereby become compressed, just like the *stifling of a deep sigh.* In this situation, the pupil must attempt to sound the notes of the following example:

Scale of the open or fixed Sounds of the Kent Bugle.

(Sounds similar to those of the common Bugle.)



Let the pupil begin to blow the first sound, C, very softly, by withdrawing his tongue with a gentle jerk, opening his lips a little, and moderately drawing them back. When the proper sound has been produced, it must be continued nearly as long as the breath will hold, gradually increasing and decreasing in loudness, thus producing a regular swell on each note.

When blowing the sound G, the lips must be drawn a little closer, with a gentle pressure of the upper lip to the mouthpiece. At the second C, the lips must be still closer, with an increased pressure to the mouthpiece; and while the pupil is endeavouring to blow, as the scale ascends, the air in the chest becomes more and more compressed, and produces that sort of tone which resembles a flute, or a fine female voice. To possess the art of producing *such* a tone, is of that consequence to a performer, that the greatest exertion and most unremitting attention is fully rewarded by its acquirement.

Choice of a Mouthpiece.

The mouthpiece ought to be chosen with care, by an experienced performer, corresponding to the formation of the lips of the pupil: thick lips require that the cup of the mouthpiece should be larger than one whose lips are thin; the hole not too large, as otherwise the upper tones will be flat; nor yet too small, as that will produce a thin tone. If the cup be shallow, the tone will be harsh; if deep, it will cause a difficulty of blowing. The cup, therefore, should be of a conical shape, resembling a French Horn mouthpiece.

Thus far, the rules of the present treatise may be applied to acquire a knowledge of the Trumpet, French Horn, Bass Horn, Trombone, or any instrument which is used with a similar mouthpiece.

Remarks on the Keys of the Kent Bugle.

The learner will observe a perpendicular screw attached to the B♮ key, which, by being screwed up or down, affects the clapper in a similar degree. It is necessary to be most particularly cautious to regulate the screw, so that the clapper be neither too high, nor too low, as the pitch of the instrument will be influenced by it.

By screwing the clapper entirely down, and adding a small shank or bit to the top, the instrument will be changed to the key of B flat. This plan is however by no means recommended, for the following reasons: first, as some of the tones of the instrument become *false*, particularly A; secondly, B♮, which is one of the best and most perfect sounds in the key of C, thereby becomes the most imperfect; thirdly, losing B♮ and F♯ *below* altogether, sounds so extremely useful to produce effects, that to dispense with them is almost impossible. Should it, however, be the pleasure of the performer to try the instrument in that key, the fingering of B♮ and F♯ above is different. [See page 14.]

Keyed instruments are more or less liable to get out of order: this will be in proportion to the care they receive from the performer. The smallest portion of air which escapes improperly from under any of the keys, is injurious to the sound of the whole instrument: it is therefore of the first consequence to the learner to observe the following directions, with respect to keyed instruments in general.

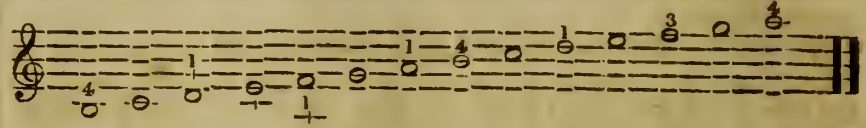
First, that the part of the key called the clapper, which covers the hole, be perfectly horizontal; or, in other words, lie with equal pressure on all sides: a defect or want in that respect is easily detected, by applying a gentle pressure with the fingers to the clapper of the key, first on one side, and then on the other: the defective side will immediately yield to the pressure, which may be corrected by the ingenuity of the performer, by his twisting the clapper carefully to that side with a pair of plyers.

Secondly, the leather used for covering the keys, should be of the finest texture, with the fuzzy side next the instrument.

Thirdly, the springs should neither be too strong nor too thick, as that will occasion a drag, or continued resistance to the pressure of the fingers; but they ought to have a smart, elastic touch, such, that the instant a joint of a finger is moved, the key will fly open with the same rapidity as it would shut.

Next to a well-finished spring, (so necessary to secure a good touch or elasticity of action,) the most likely method of preventing the air from escaping *improperly* by the keys, is. to polish the end of the spring, and the foot of the keeper, where the seat of friction exists, and to assist the action with a little oil.

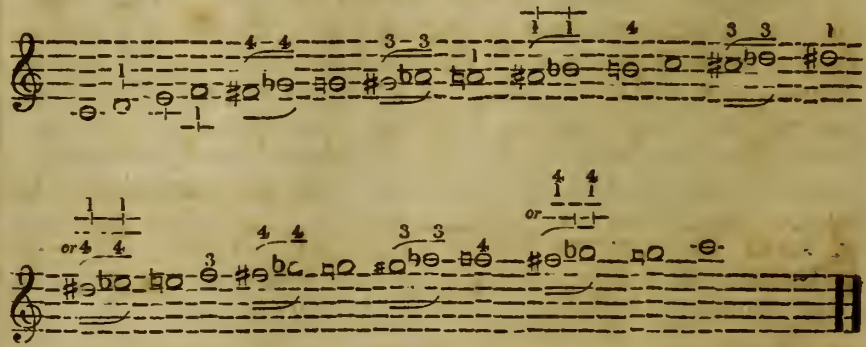
DIATONIC SCALE OF THE KENT BUGLE.



The figures *over* the notes point out what fingers, when pressed down, will produce those sounds with the right hand; those *under* the notes refer to the left hand. For example, if the fourth finger over the first note in the scale be pressed down, it produces B♮, &c.

It is scarcely necessary to observe, that the crosses marked above and below the notes, signify the thumbs of the right and left hand respectively.

CHROMATIC SCALE.



The pupil will observe, that those sounds which are circumflexed thus, ⌒, are here considered, with respect to sound, as one note, and fingered accordingly: when this occurs, it is called an enharmonic change.

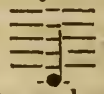
INSTRUCTIONS FOR THE BUGLE AND TRUMPET.

The Trumpet and Bugle are melodious and warlike instruments, and produce a beautiful effect when well played.

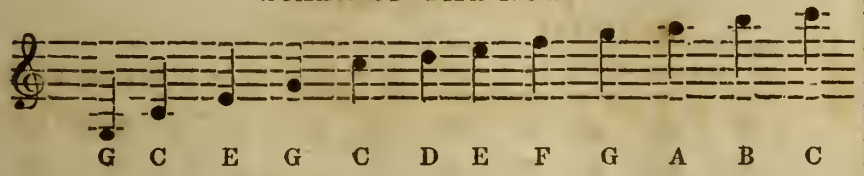
The Trumpet and Bugle are blown exactly alike. [*For the method of placing the mouthpiece to the lips, tongueing, &c., consult the instructions for playing the French Horn.*]

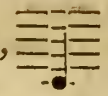
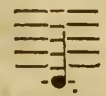
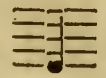
Employ a good judge to select your instrument: let the mouthpiece be large or small, according to the thickness of your lips. Take hold of it with your right hand, between the forefinger and thumb, the little finger and third; and clasp it fast with the three middle fingers.

To sound a note, draw your tongue inwards, and let the wind go forcibly into the instrument at the same time; and for every note, do the same; but be careful that your tongue does not return with the wind, as it will make the tone dead and fuzzy.

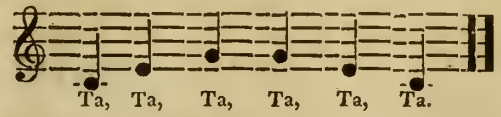
Let the first note you begin upon be C,  and repeat that for three or four days; for if you attempt to make a variation before your embouchure is well fixed, and your lips have acquired strength by practice, the tone will come as though it were squeezed out, and be always stiff and uncertain; instead of having freedom, brilliancy, and certainty.

SCALE OF THE NOTES.



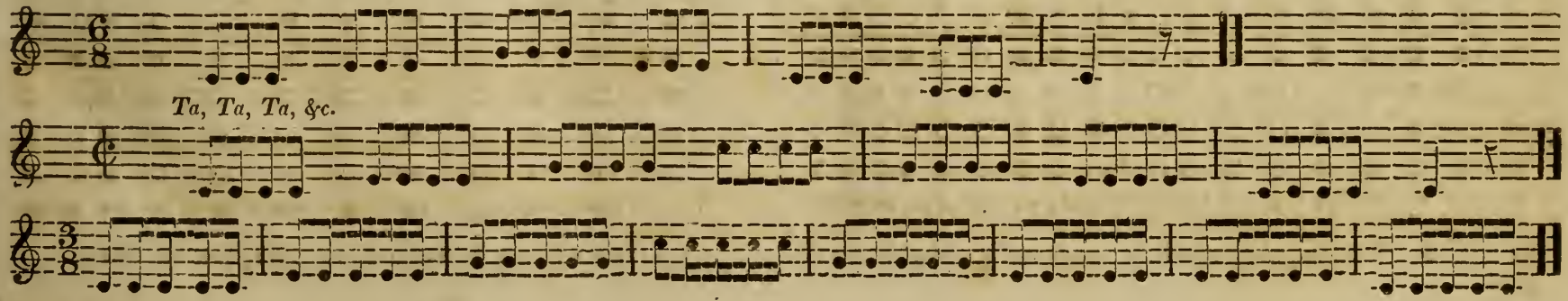
When you can sound the lower C,  proceed to raise and fall the notes. Begin at C,  ; and to make E,  contract your embouchure, press your instrument harder to your lips, and strike your tongue as before, till you can sound it; and so on upwards, as your lips strengthen by practice. To descend, open your embouchure, and ease it from your lips, according to the note you want to make downwards; and at every note, imitate the word *Ta*.

EXAMPLE TO RAISE AND FALL THE NOTES.



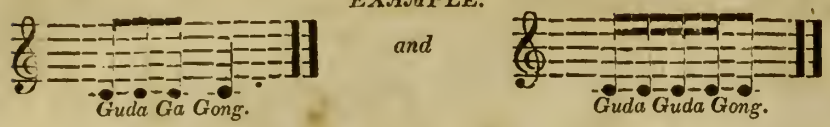
Proceed next to the following examples for exercising the tongue, which is a very material point to be attended to. Sound a number of notes on the same line or space, and imitate the word *Ta* at every note, as before. It has been recommended to sound the word *Ton;* but this will certainly make the tongue rebound against the lips, which produces a tone dead and sluggish; instead of one which is smart and brilliant; which it should be the study of every performer to attain.

EXAMPLES FOR EXERCISING THE TONGUE.



The German method of double tongueing is to imitate the sound of *Guda Ga Gong*, or *Guda Guda Gong*.

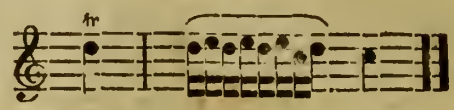
EXAMPLE.



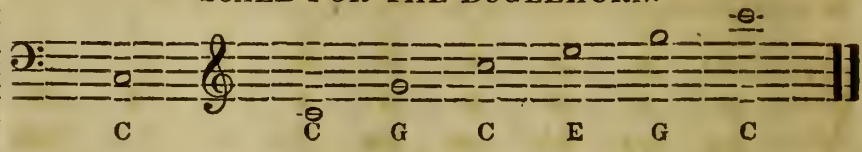
The chief excellence of German trumpet-players is their peculiar method of double tongueing, which has a very good effect in some particular pieces; but is not at all favourable for making a good general performer, nor for giving a pleasing accompaniment to songs, nor for playing airs, or any music requiring a certain sweet and firm tone in the upper part of the instrument; and it should only be used by the performer who plays the third part, or principal, as they call it.

To make a good shake on the Trumpet is very difficult: it is done by slurring from the note on which the shake is, to the note above, in one breath.

EXAMPLE.



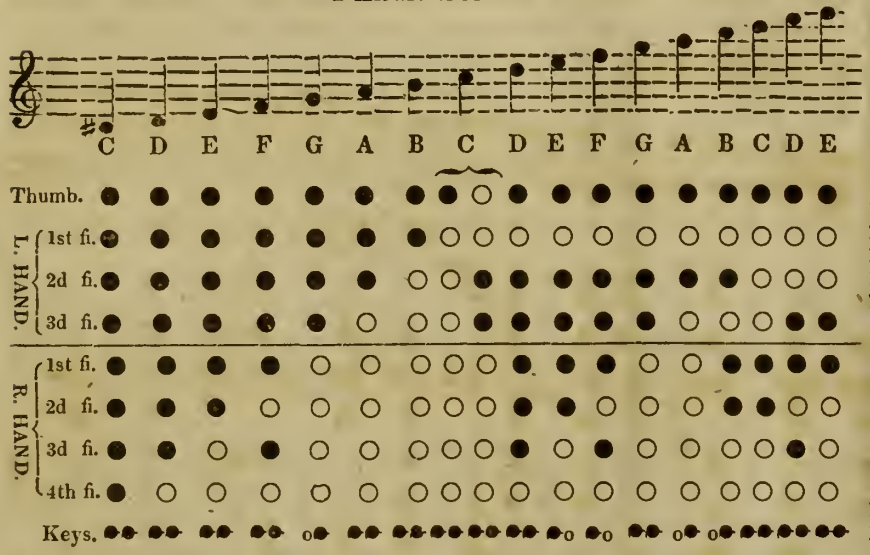
SCALE FOR THE BUGLEHORN.



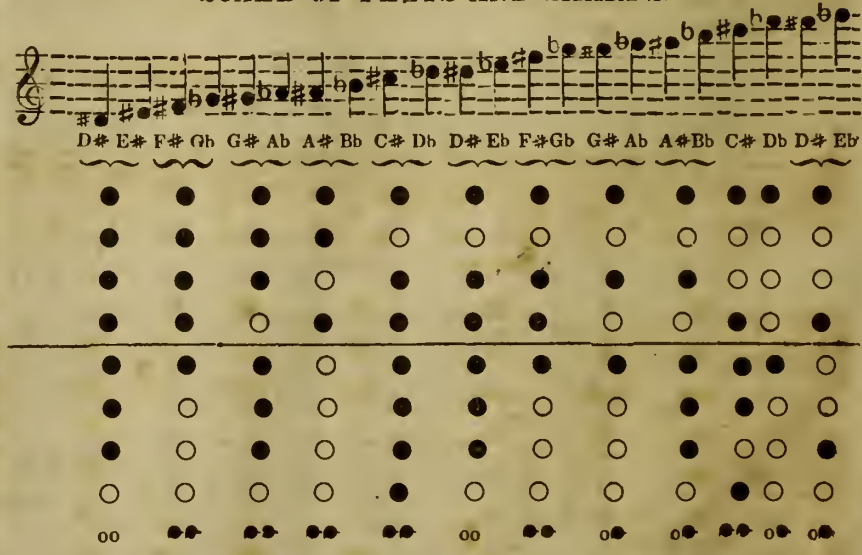
INSTRUCTIONS FOR THE FLAGELET.

In order to produce the low notes, the learner must blow very gently; and, as he gradually ascends, blow in proportion harder. The delicacy of this instrument will not admit of much force, particularly on the low notes.

PLAIN SCALE.



SCALE OF FLATS AND SHARPS.

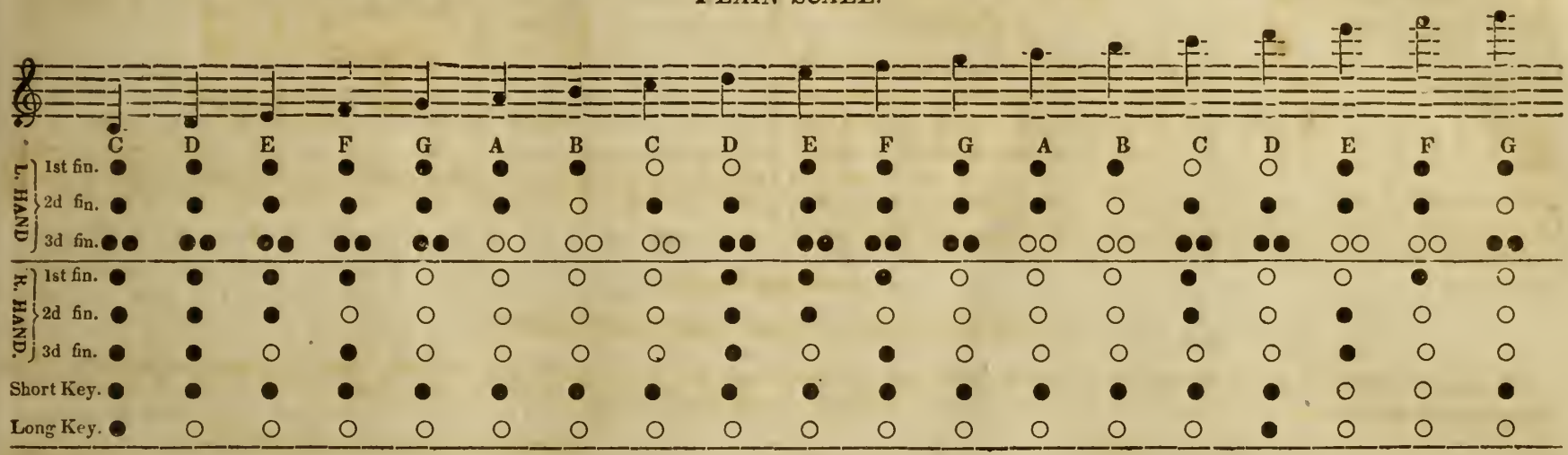


N. B. The *long key* which is occasionally added to the Flagelet, takes the semitones in every octave throughout the Scale.

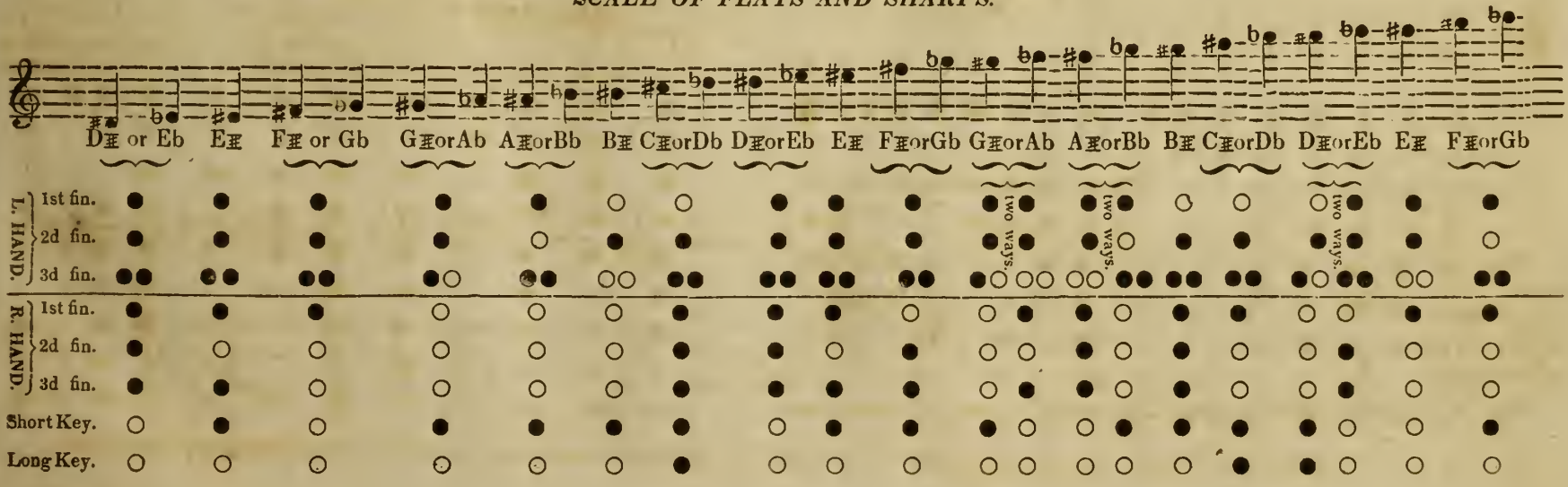
INSTRUCTIONS FOR THE HAUTBOY.

This is a very imperfect instrument, except in the hands of a great player, and therefore is seldom used in this country. You will observe that some letters will admit of two ways of blowing, and will find by practice which will be the easiest and best.

PLAIN SCALE.



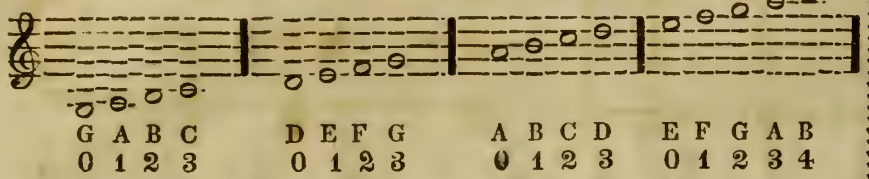
SCALE OF FLATS AND SHARPS.



INSTRUCTIONS FOR THE VIOLIN.

The first thing to be learnt is the scale of the Gamut, as it is here subjoined.

FOURTH STRING. THIRD STRING. SECOND STRING. FIRST STRING.

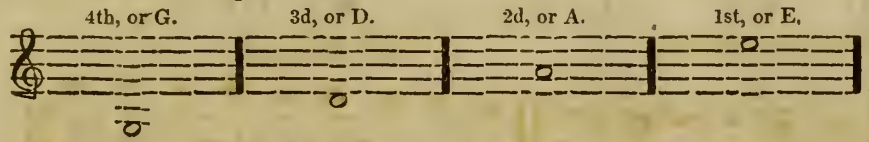


G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B
0	1	2	3	0	1	2	3	0	1	2	3	0	1	2	3	4

It will be necessary for the learner to get the above notes by heart, that he may be able to know and tell their proper names readily, whenever he shall see them in any place, tune or lesson whatsoever.

Of Tuning the Violin.

The second string must be tuned A, and the other strings by fifths, as for example:



Directions for playing the Notes in the Gamut.

Hold the Violin with your left hand, about half an inch from the bottom of its head, which is generally termed the Nut; and let it lie between the root of your thumb and forefinger, leaning the body of the instrument against the collar bone, with the elbow immediately underneath, that the fingers may more easily touch the strings.

The bow must be held between the thumb and fingers of the right hand, just above its nut, the hair being turned inward against the outside of the thumb, and the fingers placed at a little distance from each other upon the wood, so as to command the whole length of the bow.

For the method of Bowing, see Violoncello.

It is recommended to use no marks on the fingerboard. The manner of stopping correctly should be acquired by the ear; and your first endeavour should be, to play without looking at either the fingers or bow; your attention being necessarily directed entirely to the music set before you.

There are four notes appertaining to the fourth or biggest string, *viz.*, G, A, B. and C. G is to be played open; A must he stopped with the forefinger of your left hand, almost at the distance of an inch from the nut; B with your second finger, about half an inch from the first; and C with your third finger close to your second.

The third string hath in like manner four notes, which are as follows, *viz.*, D. E. F, and G. D is struck open; E is to be stopped with your forefinger, about an inch from the nut; F with your second finger, close to the first; and G with your third finger, three quarters of an inch from the second.

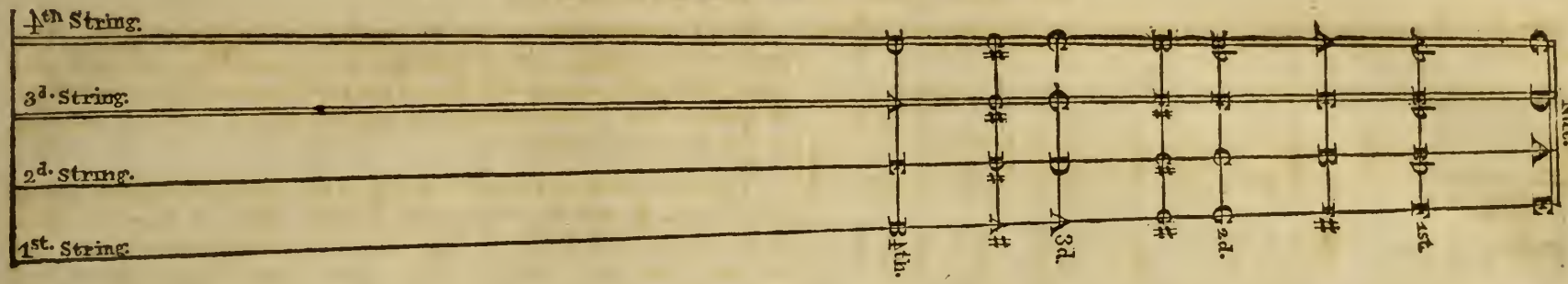
The second string hath also four notes, *viz.*, A, B, C, and D. A must be struck open; B is to be stopped with your forefinger, about an inch from the nut; C with your second finger, close to the first; and G with your third finger, about three quarters of an inch from the second.

The first, or treble string hath five notes, which are as follows, *viz.*, E, F, G, A, and B. Strike E open; stop F with your forefinger very near the nut; G with your second finger, about three quarters of an inch from the first; A with your third finger at the same distance from the second; B with your little finger, half an inch from the third.

N. B. The fourth finger may be used upon each string to produce the sound of the open string above, and is sometimes preferable, as it gives a softer sound.

It will be necessary likewise to take notice, that all the notes on the first or treble string, excepting E, are termed in alt, for distinction sake; and that the first note on every string must be drawn with a down bow.

PLAIN SCALE FOR THE VIOLIN.



The distance from the nut to the bridge must be eleven inches and one tenth.

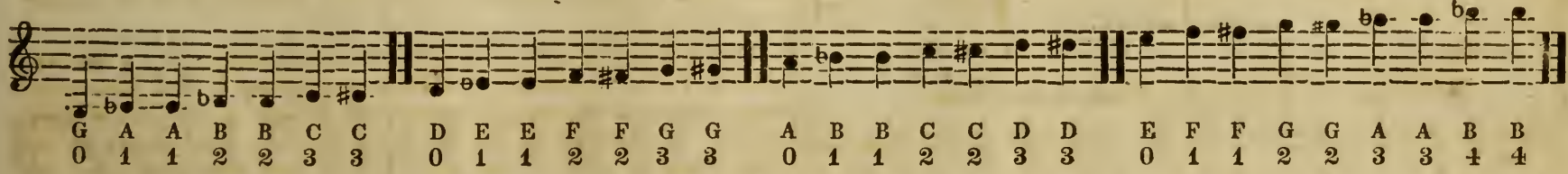
To produce a good tone, draw the bow gently upon the strings, and parallel with the bridge. Then, practise the preceding Gamut.

Of Flats and Sharps.

As the greater part of the notes in the Gamut are divided by half-notes, commonly called Flats and Sharps, it may not be amiss to subjoin the whole scale of the Gamut ascending, wherein all these half-notes are delineated; and at the same time to show with what fingers they are to be stopped.

The cipher signifies that the strings must be played open: and the figures 1, 2, 3, 4, signify the 1st, 2d, 3d, and 4th fingers. When you find a figure placed under a note, and the same figure under the next. it denotes that the same finger must be stopped about half an inch farther than it was before.

FOURTH STRING. *THIRD STRING.* *SECOND STRING.* *FIRST STRING.*



G	A	A	B	B	C	C	D	E	E	F	F	G	G	A	B	B	C	C	D	D	E	F	F	G	G	A	A	B	B
0	1	1	2	2	3	3	0	1	1	2	2	3	3	0	1	1	2	2	3	3	0	1	1	2	2	3	3	4	4

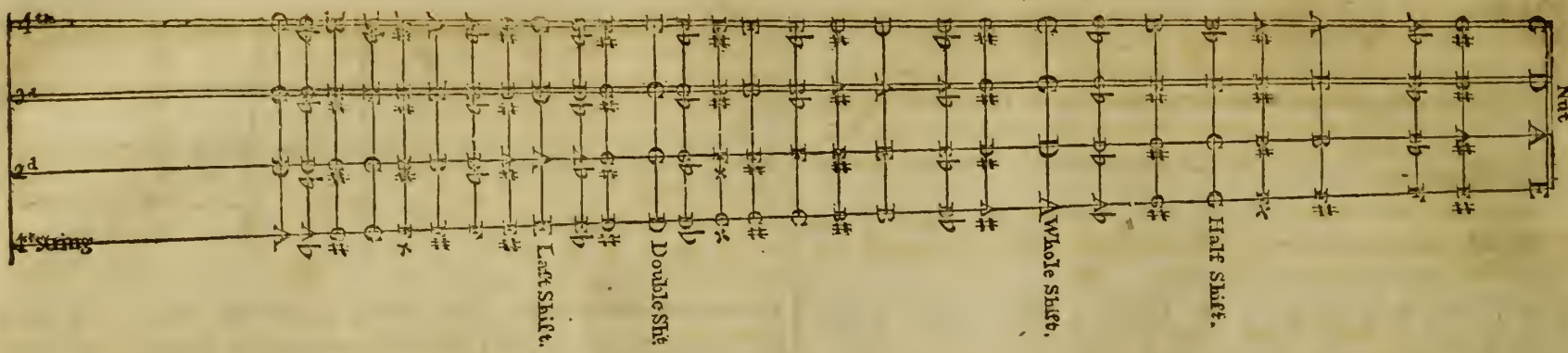
When you are acquainted with the manner of stopping according to the first scale, you may proceed to the following scale of Flats and Sharps, and the manner of shifting the hand up the fingerboard, or neck of the Violin.

The first shift, which is called the *half shift*, is upon the fifth line or G. The *whole shift* is on the eighth line, or A. The *double shift* is on the seventeenth line, or D. The *last shift* is on the twentieth line, or E.

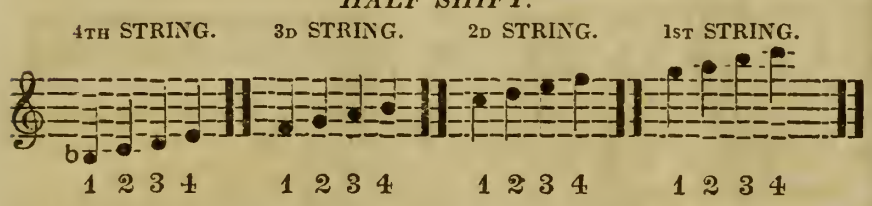
N. B. In shifting, place the *first* finger on the line, or letter, at which the shift is marked, and then move the hand accordingly.

Observe that A♯ and B♭, D♯ and E♭, and G♯ and A♭, are not stopped with the same finger.

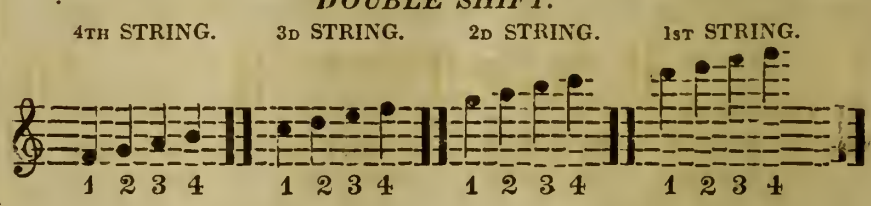
SCALE OF FLATS, SHARPS, AND SHIFTS.



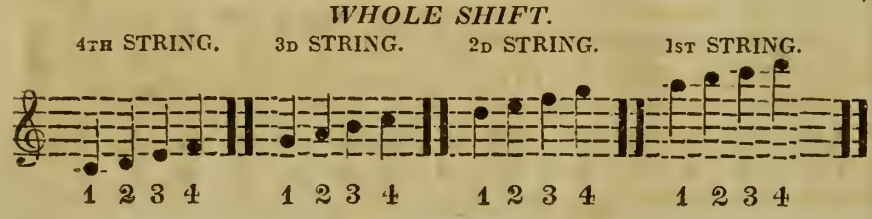
HALF SHIFT.



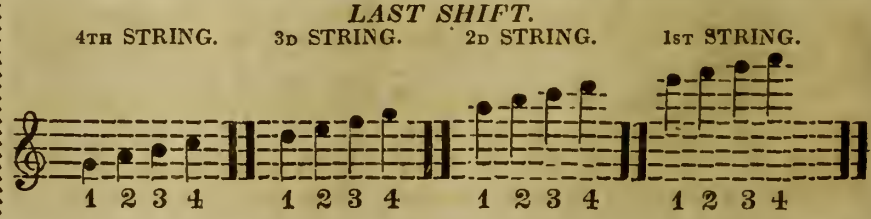
DOUBLE SHIFT.



WHOLE SHIFT.



LAST SHIFT.



VIOLA, OR TENOR VIOL.

This is a very fine instrument for concerts, and is particularly useful in quartets, producing very beautiful mellow sounds on the intermediate octave between the Violoncello and Violin. Music for the Viola is generally written with the C Clef; but the player should make himself acquainted with both the C and G Clef.

Its size is about a quarter or third larger than the Violin. It is strung exactly as the Violoncello, but an octave higher; the first or highest string being A, the 2d D, &c. It is held and played in the same manner as the Violin.

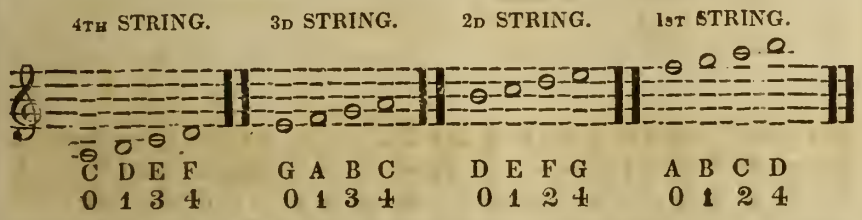
INSTRUCTIONS FOR THE BASS-VIOL, OR VIOLONCELLO.

The Bass-viol, or Violoncello, was ever esteemed an excellent instrument, not only in concerts, but also for playing lessons.

The best position for holding the Bass-viol, is for the lower part of it to rest on the calves of the legs, the edge of the back to rest on the left leg; by which means it turns the strings of the Base convenient for the bow-hand, and places it in the most convenient position for playing.

First, it will be necessary for the learner to get the names of the notes in the Gamut; also what line and space each note stands on, as described in the manner following.

GAMUT FOR THE BASS-VIOL.



The cipher signifies that the strings must be played open; the figure 1 signifies the forefinger; 2 the second; 3 the third; and 4 the little finger.

When E, A, D, and G, are played with the fourth finger, the whole hand is slipped up half a tone.

Care should be taken that the hand is held square across the fingerboard, avoiding a sweeping motion. The ball of the thumb is to be held firm, directly under where the first finger is to stop the string, except when the half-notes between the nut and first finger are to be played, when the first finger is to be stretched toward the nut from the natural position.

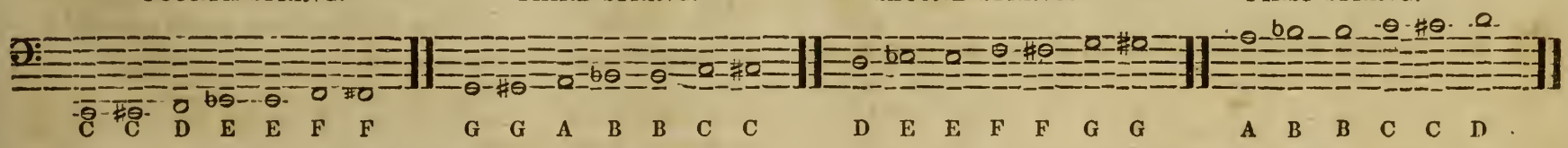
If your instrument is perfectly in tune, for it is supposed the learner is not able to tune it himself, you may try to play off the natural notes of the Gamut. You must observe, that there are four notes belonging to each string. Those on the fourth or great string are C, D, E, and F. The lowest note or C, is played open, which is done by drawing the bow across the 4th string about two inches from the bridge; D is stopped with the first finger, about three inches from the nut; E is stopped with the third finger, nearly the same distance from the first finger, or rather less; F is stopped with the fourth finger, about an inch and a quarter from the third. The reason, why the distance of the last is stopped short, is, because it is but a semitone, or half-note.

Those on the 3d string are G, A, B, and C. G is played open; A is stopped with the first finger; B with the third; and C with the fourth finger, at the same distance as on the fourth string.

Those on the 2d string are D, E, F, and G. D is played open; E is stopped with the first finger, about three inches from the nut; F with the second finger, about an inch and a half from the first, F being but a semitone, or half-note above E; G is stopped with the little finger, about two inches and a quarter from the second.

Those on the first string are A, B, C, and D. A is played open; B with the first finger; C with the second; and D with the little finger, at the same distance as on the second string. By these directions, the learner may soon stop the notes in tune.

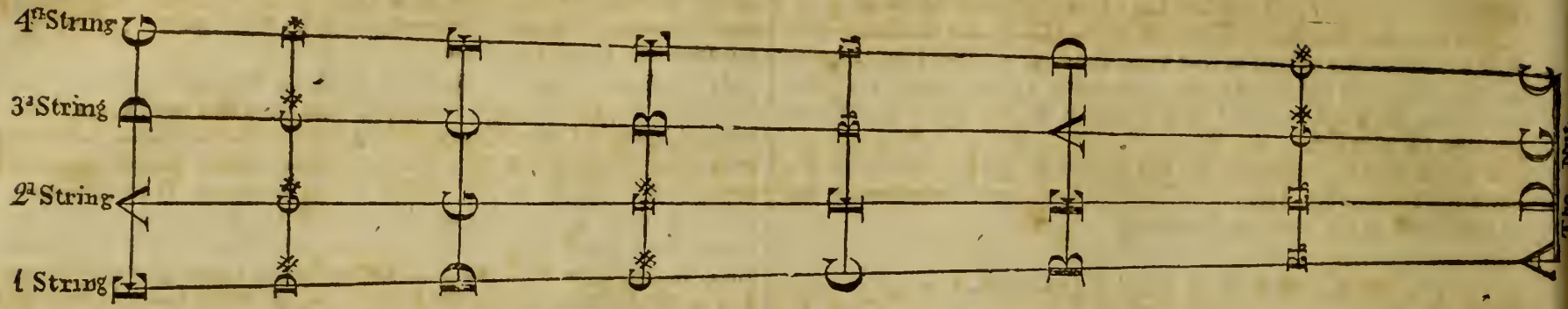
SCALE FOR THE BASS-VIOL.



These are all the notes, natural and artificial, necessary for a beginner. The artificial are called Flats and Sharps.

A SCALE FOR THE FINGERBOARD OF A BASS-VIOL.

The distance from the nut to the bridge should be twenty-six inches and an half.



Of Bowing.

The Bow must be held a short distance from the nut; and the greater part of the first joint of all your fingers, except the fourth, must reach over, but not so far as to touch the end of your thumb: also observe that the back or stick of the bow must incline towards the fingerboard, and must be drawn from one end to the other in a parallel line, about two inches from the bridge.

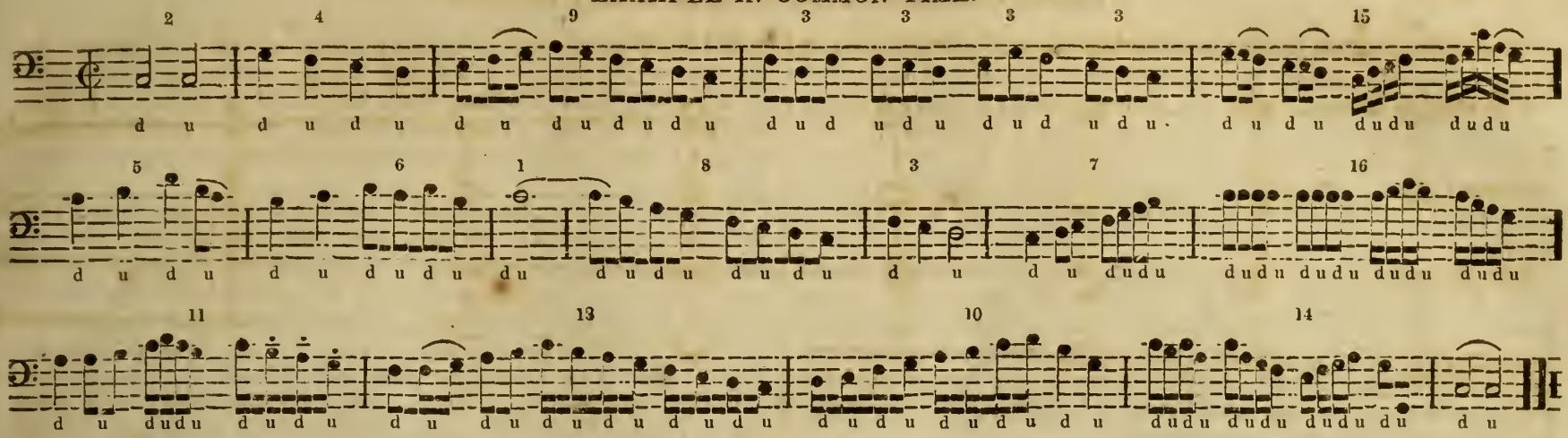
The motion should proceed from the joint of the elbow and wrist. Some masters confine the arm by tying, just above the elbow, to prevent any motion being derived from the shoulder-joint.

One of the principal beauties of the Bass-viol is expression; such as the *piano*, the *crescendo*, the *forte*, &c. All this is done by an equal pressure of the bow, more or less, as the passage requires; and music, without it, would be like a painting without shades to show it.

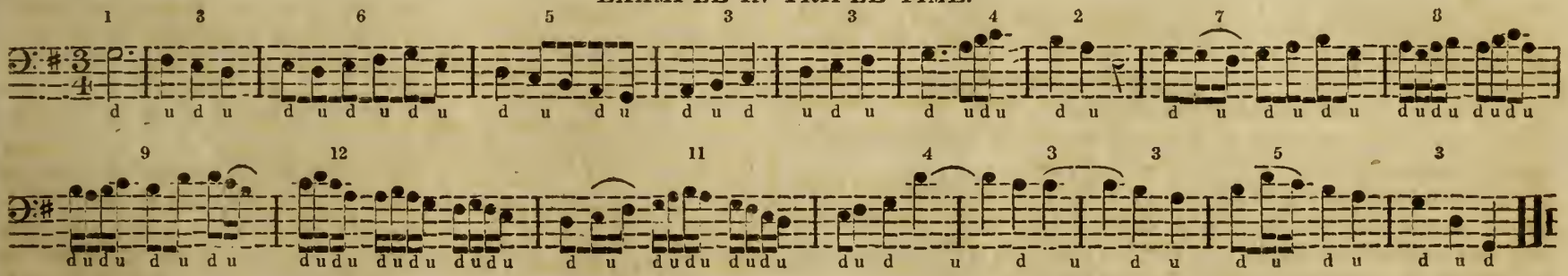
The art of bowing is rather difficult: and the marks that you find in music, in general, are not very accurate: but I shall endeavour to be particular in the following examples. The number of notes in each measure ought to be attended to; for if you have 2, 4, 6, 8, or any equal number, in playing the first down, the next up, and so on, alternately down and up, you will of course finish with an up bow, and be prepared to begin the next measure with a down bow; but when you find the number unequal, such as 3, 5, 7, 9, &c., you should endeavour to play the two shortest notes with one stroke of the bow, and in that case you will find yourself the same as if the number had been equal. Sometimes you will find a succession of measures with an unequal number of notes, particularly in triple time, which frequently consists of three notes in a measure: in such a case you should bow alternately down and up, by which the first note of every second measure will come with a down bow: but all this will be better understood by the following examples in common and triple time. The letter *d* stands for down, and *u* for up bow.

For the notes of diminution, as in the fourth measure of the example, some prefer playing the first down, and the two last up with the same stroke. Always bring the down bow on the accented part of the measure, if possible.

EXAMPLE IN COMMON TIME.

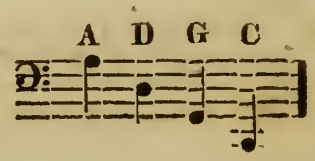


EXAMPLE IN TRIPLE TIME.



THE EASIEST MODE OF TUNING THE BASS-VIOL.

As the Scale of the Fingerboard is already shown, it only remains for the practitioner to measure out the first octave from the Scale, and by a tuning fork, an Harpsichord, or any other instrument, tune the first string to A; then put your finger upon the second string, at the fifth line A, and draw it up till it produces the same sound, the open string of which will be D, so on in the same manner to the third and fourth strings, so that when in tune they will give the notes which are fifths from each other, and when the ear is accustomed to the sound of fifths, the open strings may be tuned to each other with great ease.



INSTRUCTIONS FOR THE DOUBLE BASS.

Of all stringed instruments, the Double Bass gives the deepest notes; being often nearly twice as large as the ordinary Violoncello.

The Double Basses now in use have only three strings; a fourth which gave notes too low for distinctness, being suppressed. The lowest note of the third of the present strings is an octave below the lowest G of the Violoncello; and the middle string is an octave below its D. Thus the lowest and the middle string form fifths to each other.

The Germans raise the upper string only to the *sharp fourth* above the middle string: that is, it forms the octave (G) to the lowest string. Hence the Germans have the advantage in flat keys. But they thereby lessen the scale of the instrument; since they cannot reach the upper D without a troublesome shift; and yet this note is often called for. At the same time, the instrument is less perfect, the strings not being duly proportioned.

It is on this account that the Italians, French, and English tune the third string as in the Violoncello; that is, in fifths throughout. The shifting thus corresponds in all of them; and the sounds throughout are more full and equal.

But the Double Bass is now generally tuned in fourths; the lowest note being A, the second D, the highest G.

The strings are of catgut; but while the upper string is *always* without addition, wire is generally wound round the lower string, to deepen its vibration and tone; and it has been scarcely less common to do the same for the second string. But some practitioners now make the middle string like the first: that is, without the addition of wire; especially as it is thought more economical.

When no special part has been prepared for the Double Bass, the player takes the part written for the ordinary Bass; and as he has no fourth string, he obtains his higher notes by means of shifting.

The fingering of this instrument necessarily differs in some respects from that of the Violoncello. The first note after that given by the open string comes from the pressure of the first finger; the next above this requires two fingers; and the note next above calls for the whole hand (the third finger being seldom employed.) The whole hand, indeed, is often used by gentle slides; and these slides are even used when the pressure comes from only one or two fingers.

The performer plays standing; having his instrument before him, but a little to the left; the face of it being so inclined, that the bow in his right hand may reach all the strings. The bow by this means is before the player; but a little to his left. The bow is grasped by the whole hand, hair and all. The sound from the bow being greater when the bow is *drawn*, than when it is *pushed*, the player must act as the case requires and admits. He must generally use his bow with spirit and vivacity, and sometimes with great energy; but the notes, if prolonged, commonly require to be softened before their close. His eye should always be upon the leader of his band, to seize and follow his motions; for the character of many passages is either to be much aided or much injured by an instrument possessed of the powers of the thorough Bass. As vigour and time are principally marked by it in an orchestra, it follows that in difficult music, it must be in the hands of an intelligent, prompt, and experienced performer.

Rameau's system of music having derived *harmony* from what is called a *fundamental Bass*, the double Bass has been brought much into use in modern times. From the sixth century, a very different idea had prevailed with the composers of music for Roman-catholic churches; for the bass-singers were then accompanied with instruments (as the organ) which took the *higher* notes.

The Italians first multiplied Double Basses, and then the French and other nations; so that a complete orchestra (which has four violins to a violin part) generally has two double and four common Basses. On these occasions, the double Basses stand in the rear of other instruments, having the common Basses before them.

INSTRUCTIONS FOR THE TROMBONE.

The Trombone is a wind instrument, which, *as wanting side holes and stops*, yields its sounds through the position of the lips, and management of the breath; that is, it is one of the *harmonic* instruments. It is, in short, the Bass of the horn, bugle, trumpet, and other harmonic instruments, attached to cavalry and light-infantry.

The Trombone is composed of two long tubes, the one doubling upon the other, but without being curved as respects their axes. One of the tubes has at its upper extremity a mouthpiece or embouchure, much resembling that of the trumpet; and the lower end of the other tube terminates in the bell, which is somewhat larger than that of the trumpet.

One tube serves as a sheath to the other, and can receive it as far as the diameters of the two admit. Hence the player, by a movement of his hand, can vary the length of his instrument at pleasure, and obtain every difference in the scale of sound which can be desired, as regards *diatonic* and *chromatic* notes. The instrument also, being of the harmonic class, yields the *harmonies* of its principal sound, by full and not by factitious notes. These harmonies are a third major, a flat fourth, and a fifth. The instrument therefore is peculiarly full and sonorous, and supplies the place of various others. It is, however, still a Bass instrument; and its music is written, like that of the other Basses, on the key of F.

To show the powers of the instrument, let C be supposed its natural sound: In this case, the player has his C, and, if he will, his E and G, both upper and lower. If he wishes to reach B, (a sharp seventh,) which is a very distant sound; instead of varying his instrument in an essential manner, he either shortens it half a tone, which gives him B, the octave of the sound desired; or he shortens it, till it comes to a major third; that is, to E, of which the fifth is the note in question. Practice will show the player still other resources on this occasion.

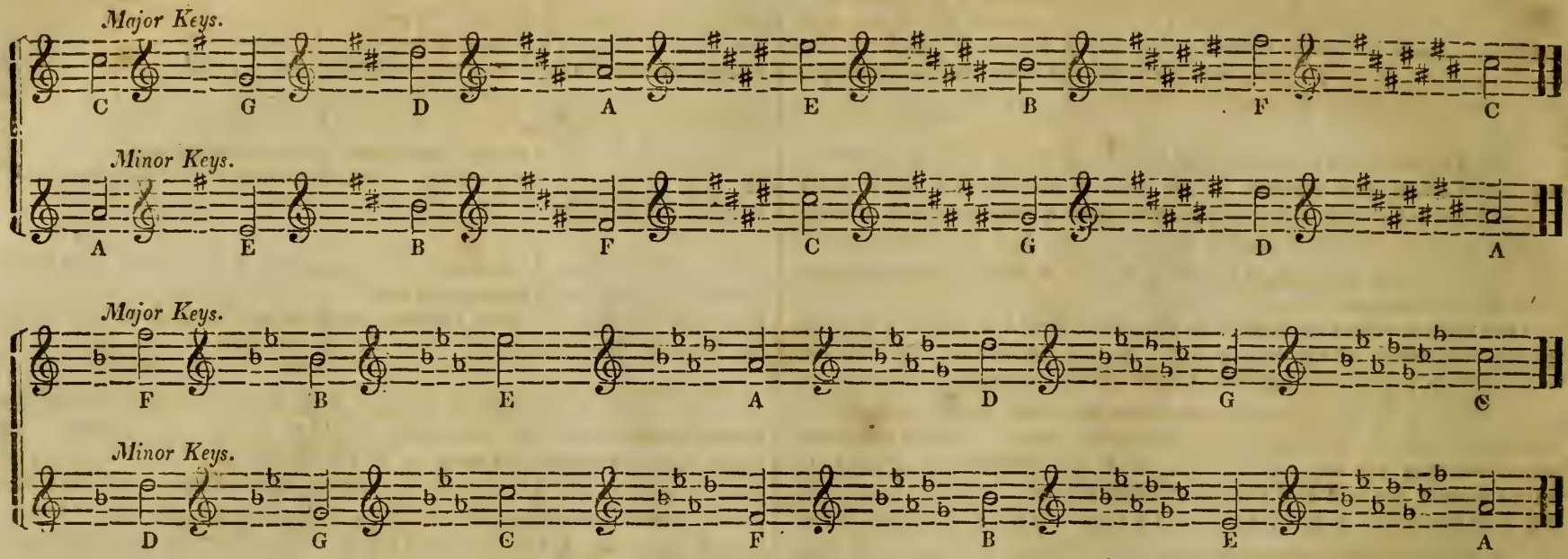
The Trombone is a modern instrument in Europe; and came probably from the Turks, who excel in military music; or perhaps from the Russians. The Italians name it the *Tromboni*, as being the Bass to the trumpet, by them called *Tromba*.

In the great orchestras of France, it is always placed behind the horns, and abreast of the trumpets; but before the tymbals. In their *military music*, its post is at the head of the trumpets and horns, before the clarionets, hautboys, and flutes. Behind the whole, come bassoons and serpents, followed by the great drum; which have on their right and left the triangle, cymbals, and tambourines.

THE CYMBALS, TAMBOURINE, TRIANGLE, AND BASS-DRUM.

The *Cymbals*, *Tambourine*, *Triangle*, and *Bass-Drum*, are instruments principally used for keeping time. Precise rules for performance are somewhat difficult to be given, as almost every player has a favourite method peculiar to himself. We will therefore only observe, that the indiscriminate use, which is too often made of them, without the least regard to the character of the music, is to be entirely condemned. They should be entrusted only to persons of good taste, whose judgement will direct, when to give the Forte and Piano, and when to be silent; and in other respects so to vary as to favour the general design of the music.

Transposition frequently becomes necessary and should be well understood. The example below shews every Key upon which music can be written, both in the major and minor mode.



EXPLANATION.

A tune is written on the key of C; you find it to be too low for your instrument, and wish to play it a note higher, which gives the key of D; now, play every note a tone higher than where set, and the same air is produced. Observe, that from E to F is but half a tone: therefore, to play a note which stands on E, a tone higher requires F to he sharped; and the same is to be understood of a note standing on B; so that the key of D is made complete by inserting sharps on F and C.

Music may be transposed to any semitone of the octave, and thus an air may be played with *thirteen* different pitches, without at all altering the music; and the scale above will direct the number of flats or sharps to be used, wherever you may place the key. The keys of 5 flats and 7 sharps are exactly alike; so are 6 flats and 6 sharps, although one appears written a note higher than the other.

Transposition being well understood, instruments pitched on different keys may be used in concerts without any difficulty; and music written for instruments of one key may be played with equal facility by those of another.

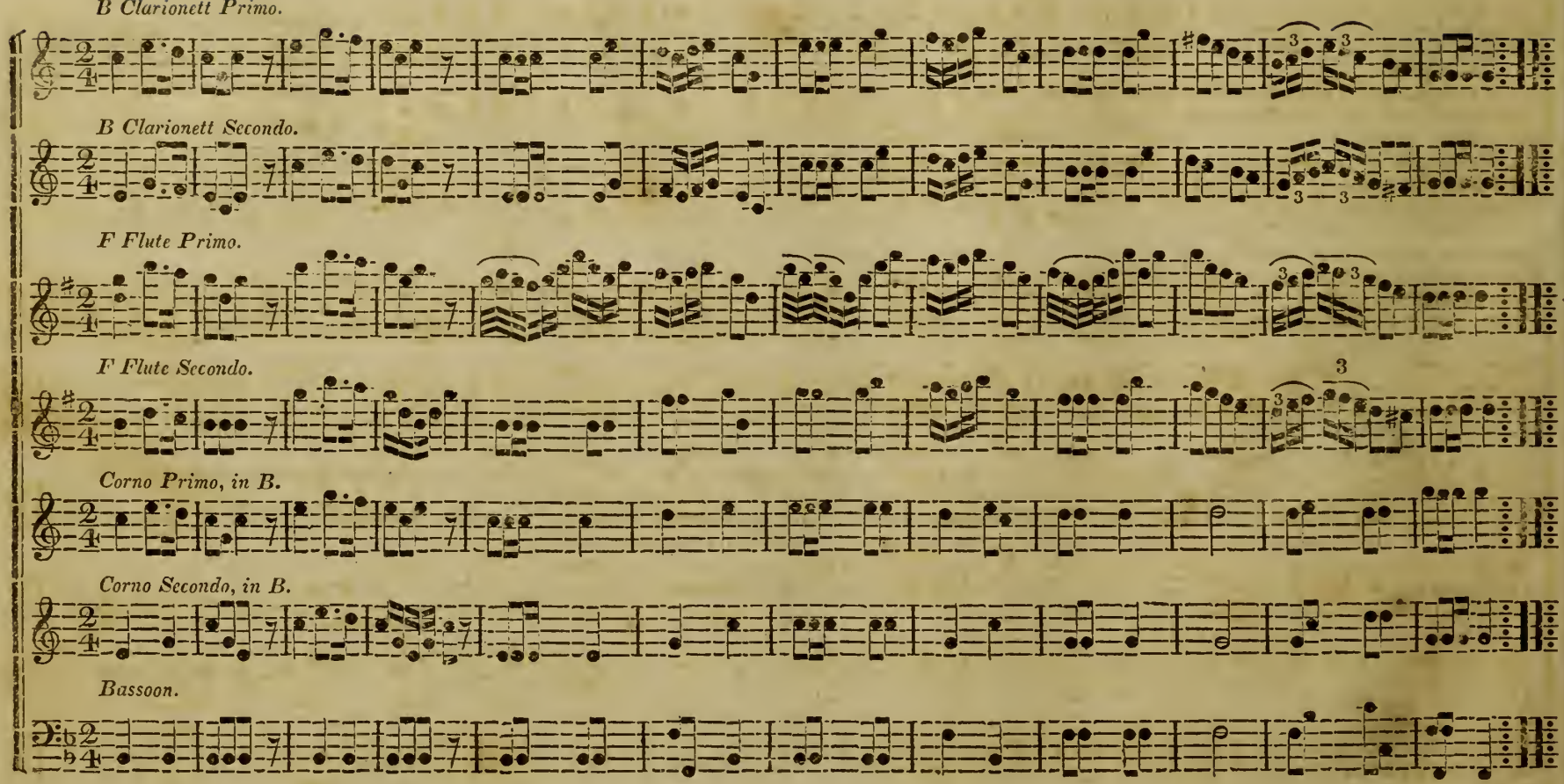
The preceding instructions having been intended particularly for those who learn music merely as an amusement, and who can devote but a small proportion of their time for the acquisition, the most simple directions only are given, therefore when we say of an instrument that it is imperfect and little used, we would not be understood as saying that these imperfections *cannot* be overcome; but a person, who has perhaps not more than an hour or two in a week to spare, for the purpose of learning, had better choose a more simple instrument.

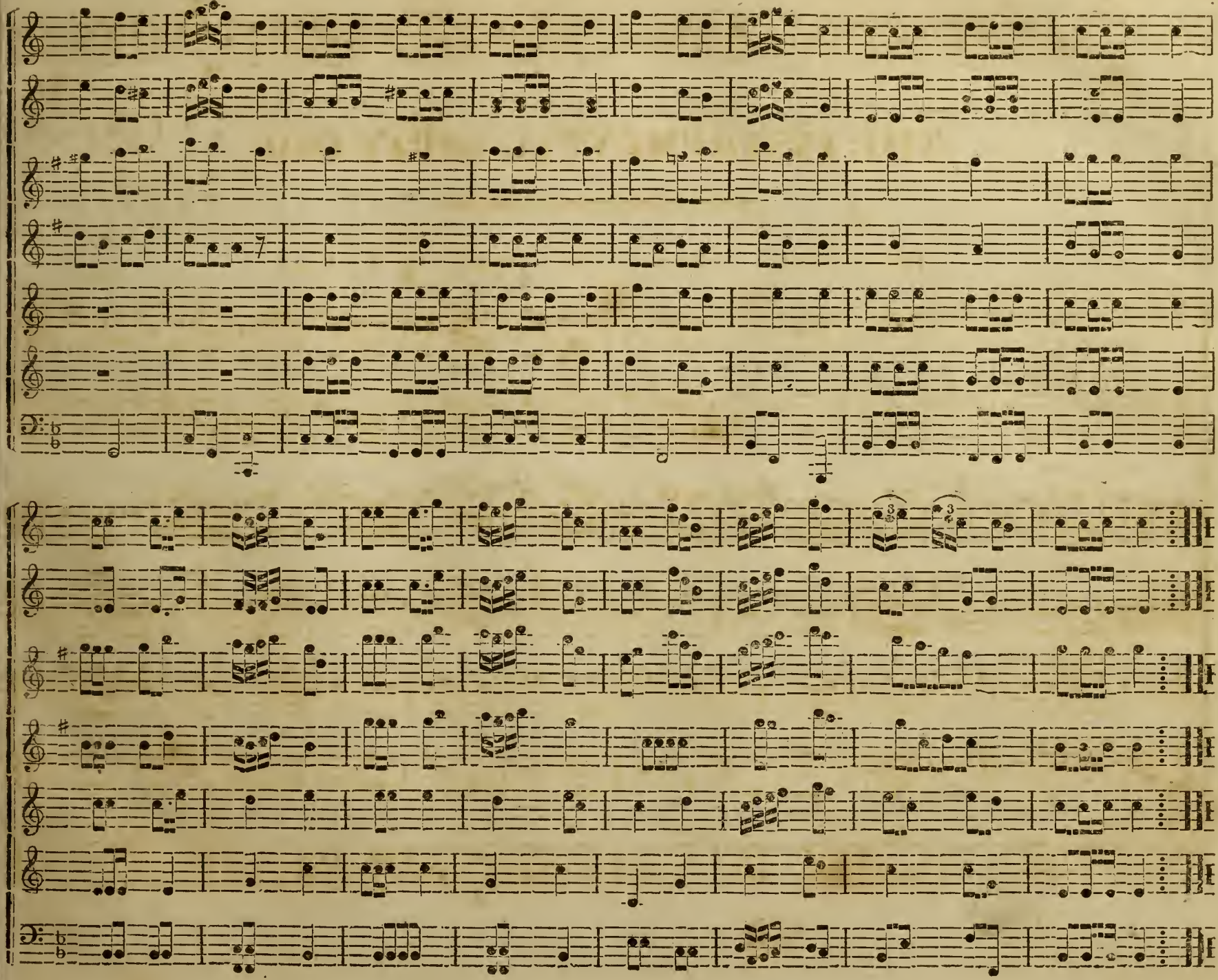
A DICTIONARY OF MUSICAL TERMS.

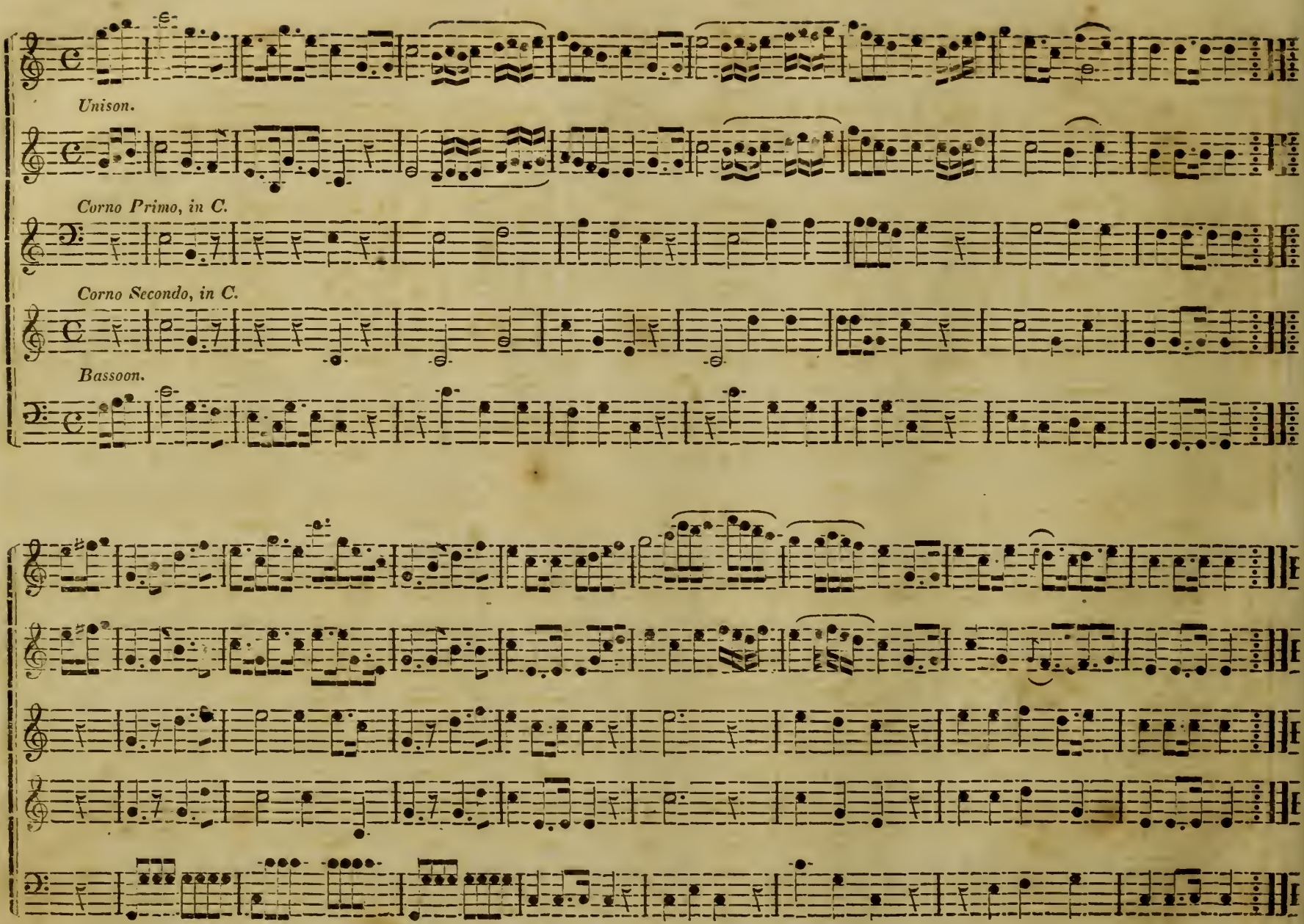
A, in, for, &c.; as *A tempo*, in strict time.
A tempo giusto, in just or exact time.
Accompaniment, those parts which are subservient to the principal part; or that which only accompanies the principal subject.
Adagio, slow time.
Ad libitum, at pleasure of the performer, to make the time slower or quicker, or to introduce a cadence.
Affetuoso, affectionately.
Agitato, agitated.
Allegro, quick time.
Allegretto, not so quick as *Allegro*.
Al segno signifies to begin again at the repeat, and finish at the double bar, or the pause.
Amoroso, tenderly.
Andante, in true time, and distinct.
Andantino, quicker than *Andante*.
Arco, or *Col arco*, resume the bow.
Arioso, in the style of an air.
Arpeggio, upon a viol, running up all the strings with the same stroke of the bow.
Assai, to augment the quickness or slowness; as, *Allegro assai*, very brisk; or *Largo assai*, very slow.
Bene placito, at pleasure.
Bis, twice; play those measures twice, over which this term is placed.
Brillante, in a brilliant style.
Brio, spirit; as, *Con brio*, with spirit.
Canzonetta, a sort of common air.
Capriccio, an extemporary air, where the fancy is indulged without restraint.
Chasse, a piece of music in the hunting style, to imitate a chase, always written *La chasse*.
Col, with; as, *Col viol*, with the violin.
Con, with; as, *Con viol*, with a violin; *con dolee*, with sweetness; *con spirito*, with spirit, &c.
Contre bass, double bass.
Crescendo, increasing the sound.
Da capo, or *D. C.*, close with the first part.
Del segno, from the sign.
Diminuendo, or *Dim.*, diminish the sound.
Di molto, very; as, *Allegro di molto*, very fast; *Largo di molto*, very slow, &c.
Dolce, tenderly.
Duetto, *Duet*, or *Duo*, a piece of music of two parts.
E, and; as, *Violino e flauto*, violin and flute.
Echo, imitation of a natural echo, sometimes used instead of *Piano*.
Expressione, with expression.
Faggotto, a bassoon.
Finale, the last movement of a musical piece.
Flauto Traverso, a German flute.
F., *For.*, or *Forte*, loud.
FF., or *Fortissimo*, as loud as possible.
Fuge, parts flying before each other.
Furioso, with fury.
Gavot, or *Gavotta*, a dance or air.
Galiarda, gay, brisk.
Glee, a song, either gay, tender, or grave.
Grazioso, in a graceful, pleasing style.
Gusto, taste; as, *Con gusto*, with taste.
Gustoso, with much taste.
Harmony, the combination of two or more different sounds.
Interval, the distance between sounds, as tone, semitone, &c
Jig, a sort of quick dance, in compound, common, or triple time.
Largo, very slow.
Larghetto, not so slow as *Largo*.
Legato, a style of playing, in opposition to *Staccato*, not taking the finger off from any note, till the next is struck.
Lentement, rather slow and soft.
Lento, very slow.
Ligature, or *Tie*, thus, ; the first note of which must be struck, and the sound continued the time of the second.
Ma, but; as, *Ma non troppo*, but not too fast.
Mæstoso, *Mæstuso*, majestic, in a bold style.
Mancando, decreasing in sound.
March, a military air.
Men, less; as, *Men for.*, less loud; *Men pia.*, less soft.
Men allegro, not so quick as *Allegro*.
M. F., or *Mezzo Forte*, softer than *Forte*.
M. P., or *Mezzo Piano*, very soft.
Mestoso, bold and grand.
Mezzo Soprano, the C Clef when on the 2d line.
Minuet, or *Minuetto*, a dance of a moderate movement, in triple time.
Moderato, moderately.
Molto, very; see *Di molto*.
Movement, the character of a piece of music.
Non, not; as, *Non troppo*, not too much.
Obligato, denotes that voice or instrument which cannot be left out from the composition without affecting the melody or harmony, which distinguishes it from any other of the *Rapieno* parts; see *Rapieno*.
Ordinario, usual; as, *Tempo ordinario*, in the usual time.
Pastorale, in a pastoral style.
P., *Pia.*, or *Piano*, soft.
Pianissimo, very soft.
Pia, more.
Pizzicato, to pinch the strings of the violin with the finger, instead of using the bow.
Poco, little; as, *Poco pia*, a little more.
Pomposo, in a grand style.
Presto, quick.
Prestissimo, very quick.
Primo, the first or leading part.
Quartet, *Quartetto*, music for four instruments.
Recitation, to express a sort of speaking in singing.
Ripieno, the opposite of *Obligato*, signifies that the part is not principal.
Rondeau, *Rondo*, a piece of music, in which the first part is repeated once or oftener in the course of the movement, and with which it closes.
Sarabande, a Spanish air, a dance of triple time, rather slow.
Score, three or more parts of music, connected by a brace.
Seeondo, the second or accompanying part.
Scherzando, in a playful manner.
Segue, *Sieguc*, to repeat the same passage, and marked thus, | or ||.
Semitone, a half-tone.
Sempliee, with simplicity.
Sempre, always.
Senza, without; as *Senza violi.* without violins.
Sestetto, music for six instruments.
Steilliana, *Sieilliano*, a pastoral movement in compound common time.
Sinfonia, a piece of music for a whole band.
Smorzando, *Smorzata*, smothering away the sound.
Solo, music for a single instrument, accompanied only with the bass.
Spiccato, to play every note distinctly.
Spirito, with spirit.
Spiritoso, with much spirit.
Zsorzando, *Zsorzato*, particular stress on the note so marked
Staceato, *Stoceato*, the reverse of *Legato*, sharply accented.
Symphony, airs to ornament.
Taeet, be silent; as, *Flauto tacet*, without the flute.
Tardo, slowly.
Tempo, time with respect to measure and bars.
Tenor Clef, the C Clef, when on the 4th line.
Tone, the interval of two semitones.
Trio, *Terzetto*, music for three instruments.
Tromba, trumpet.
Tutti, when all join after a solo, &c.
Tympani, kettle-drums.
Unison, the same sound, used sometimes to show that the parts are in octave.
Variazione, *Variazioni*, variations on any air, keeping always the same fundamental bass.
Veloee, quick.
Vigoroso, with energy.
Vio., *Violino*, violin.
Viola, tenor violin.
Violoncello, the bass-viol.
Violone, the double bass.
Vivace, with life and spirit.
Volti, turn over.
Volti, subito, turn over quickly.
Waltz, a dance in triple time.

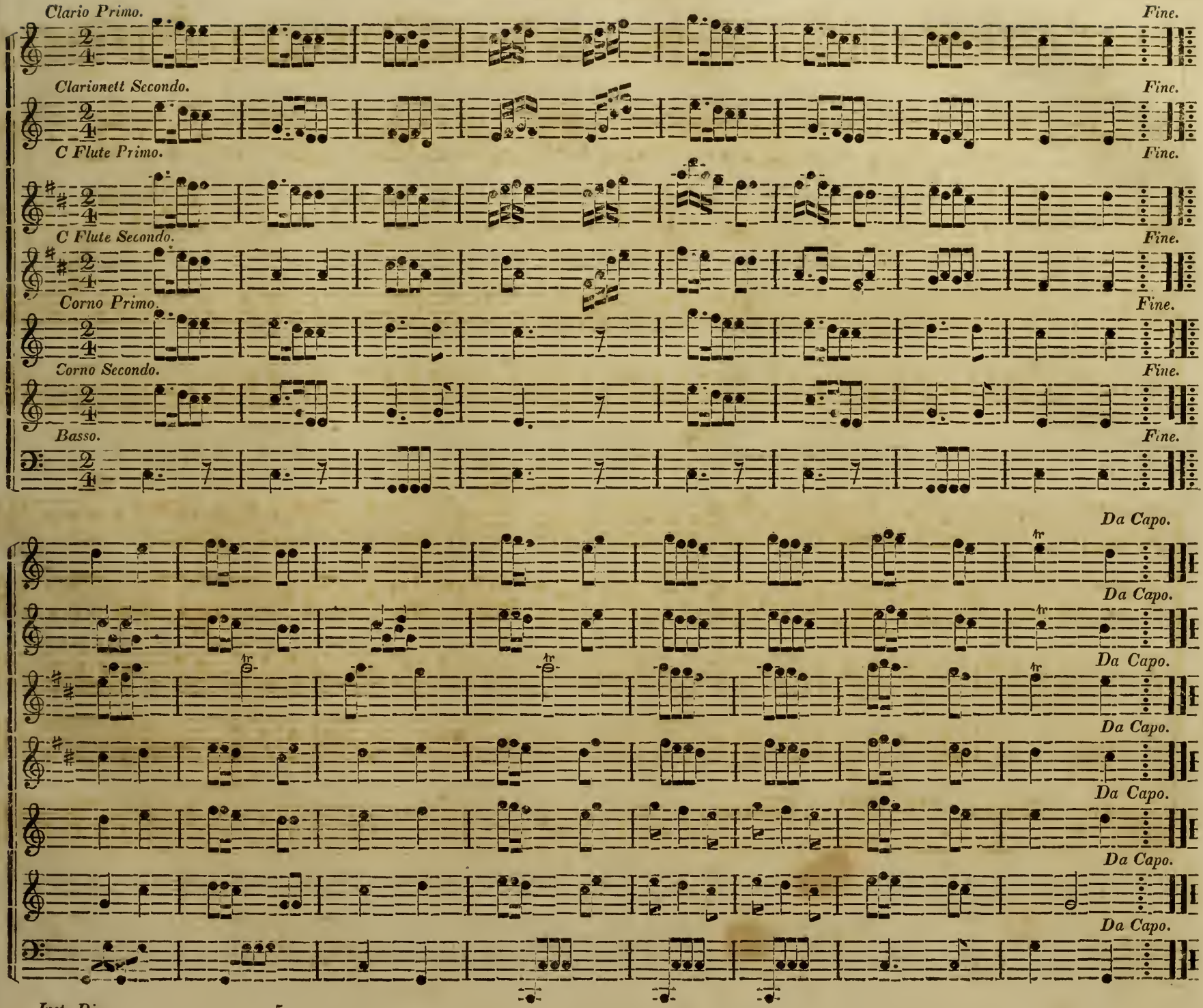
THE INSTRUMENTAL DIRECTOR.

Hail Columbia.—To be used as a Salute by the Band.

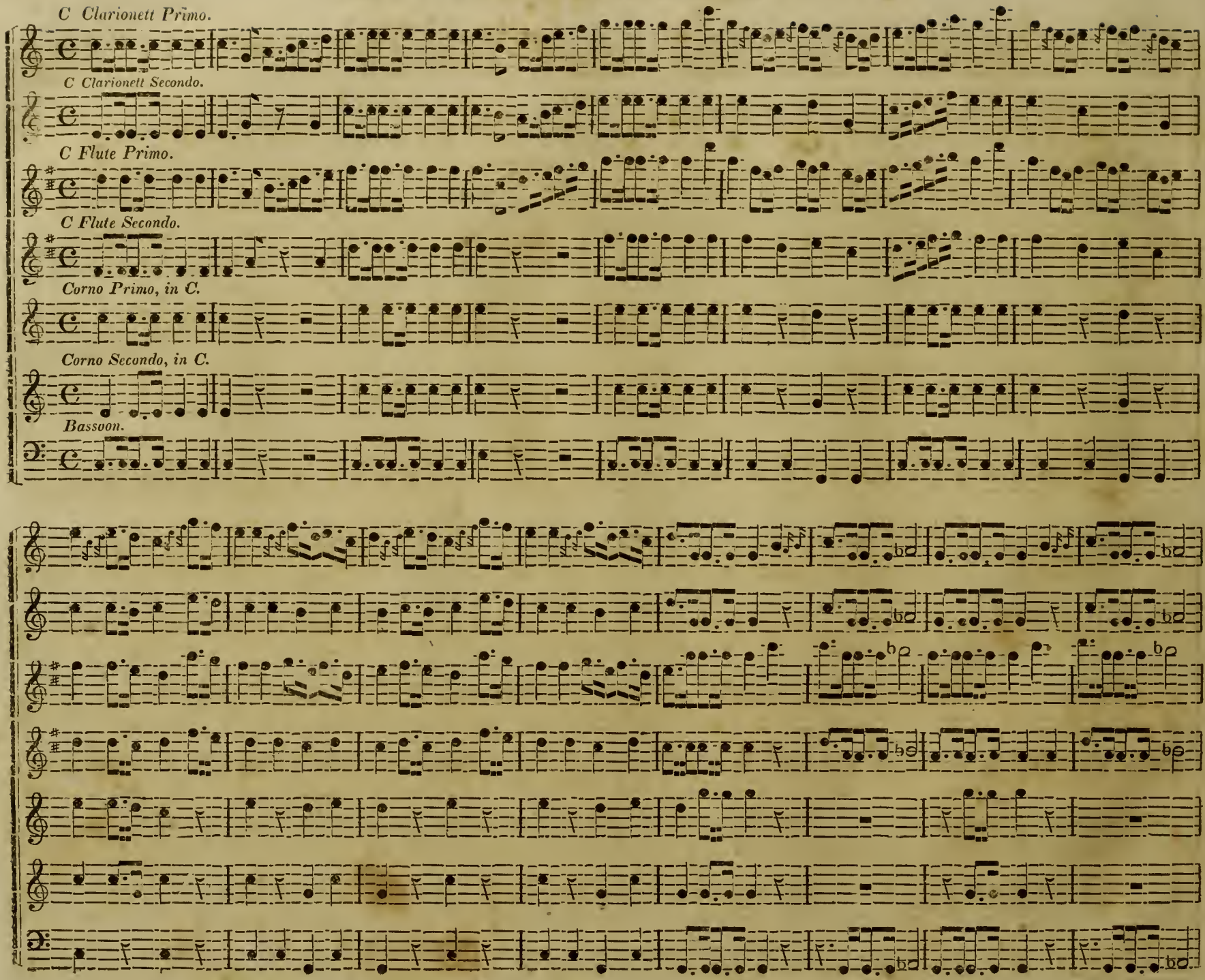


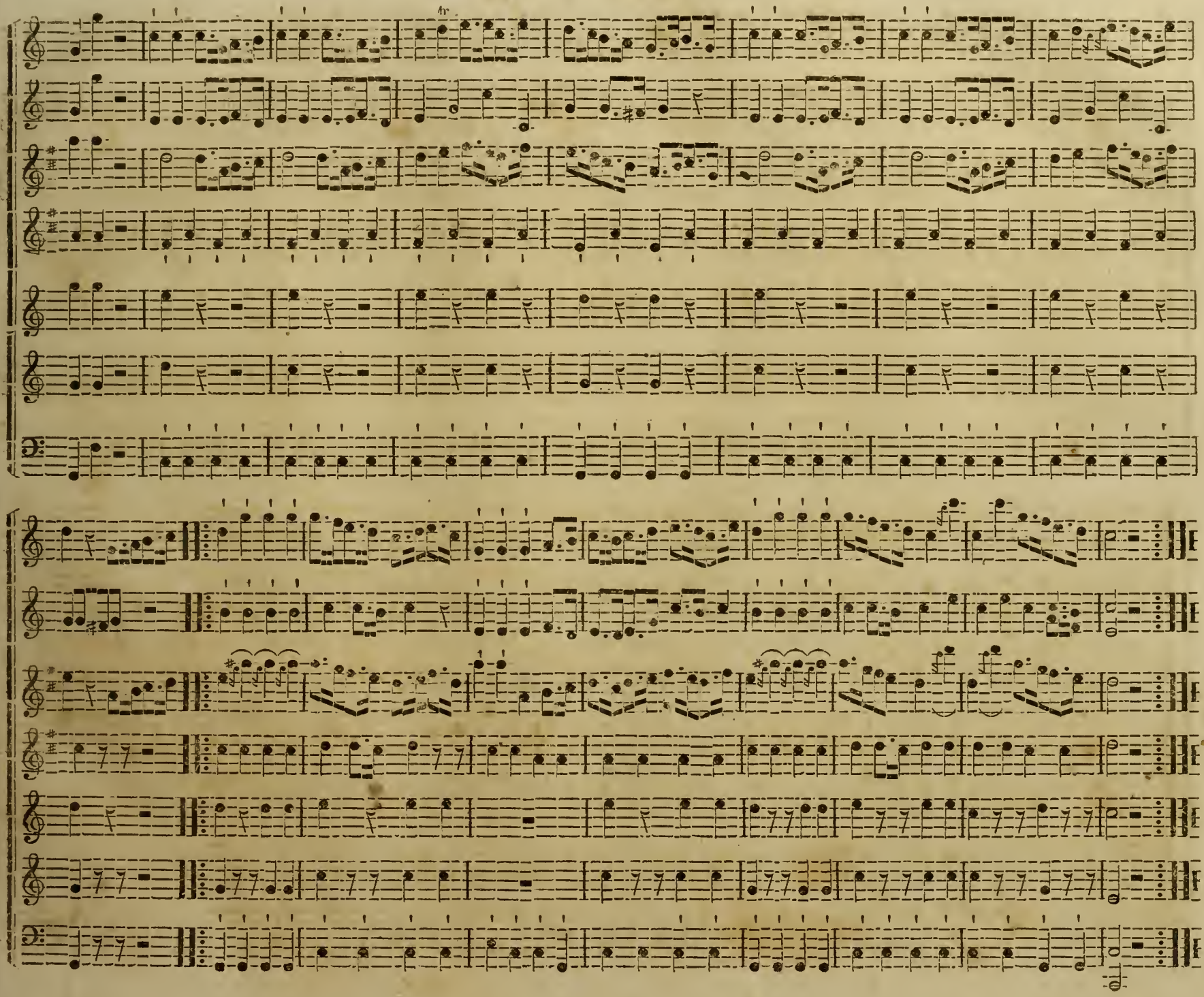



Unison.
Corno Primo, in C.
Corno Secondo, in C.
Bassoon.

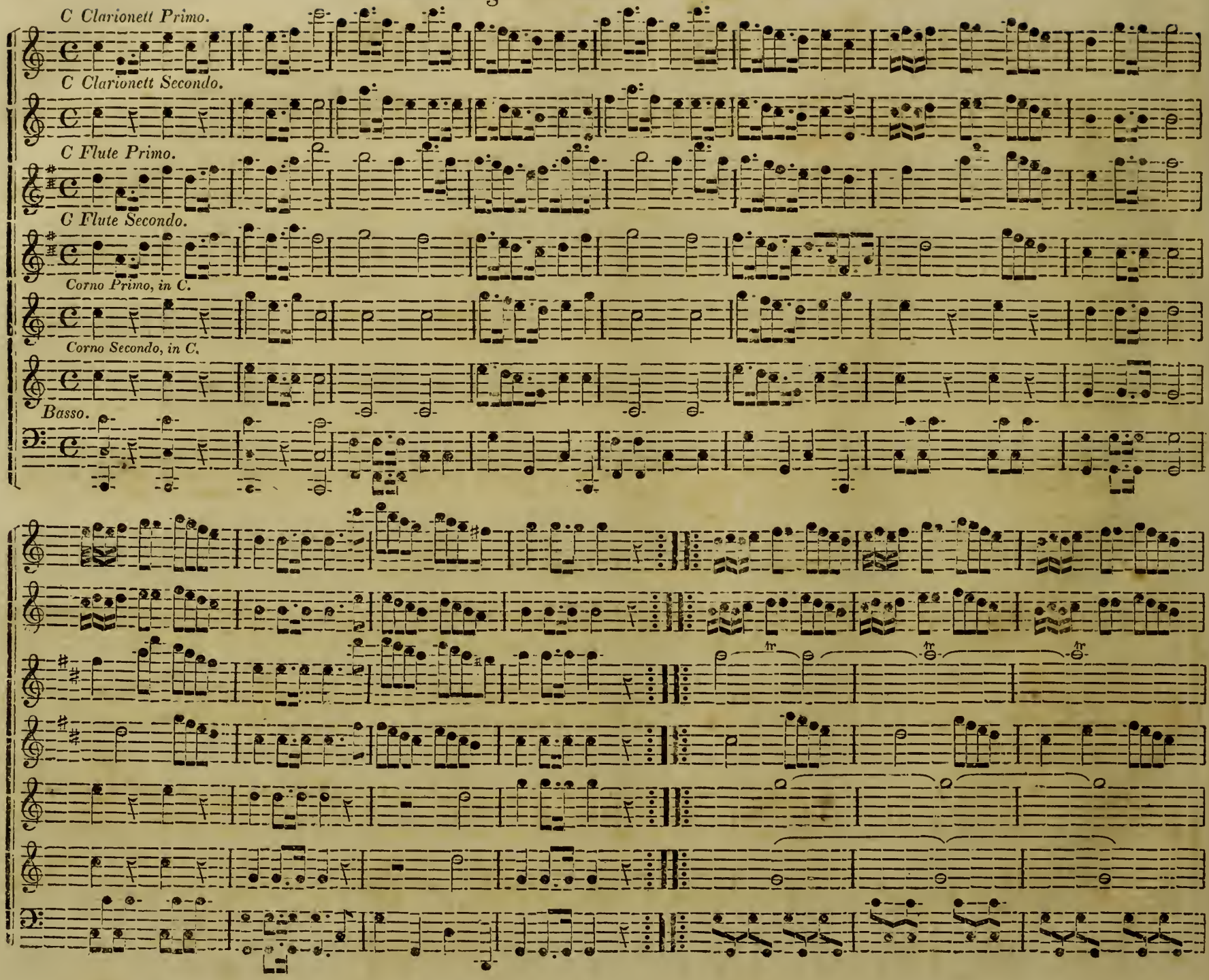

Clario Primo.
Fine.
Clarionett Secondo.
Fine.
C Flute Primo.
Fine.
C Flute Secondo.
Fine.
Corno Primo.
Fine.
Corno Secondo.
Fine.
Basso.
Fine.
Da Capo.
Da Capo.
Da Capo.
Da Capo.
Da Capo.
Da Capo.
Da Capo.

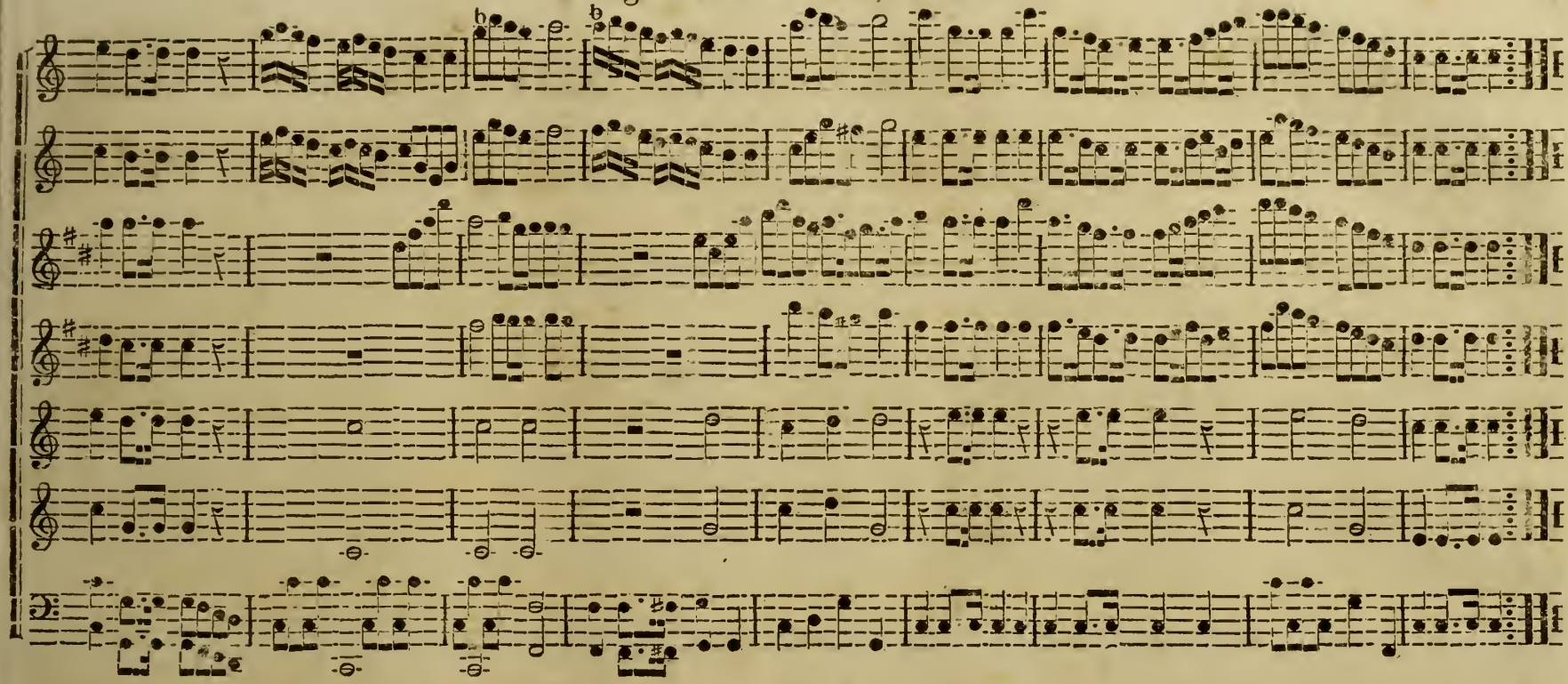
March in the Overture of Lodoiska.



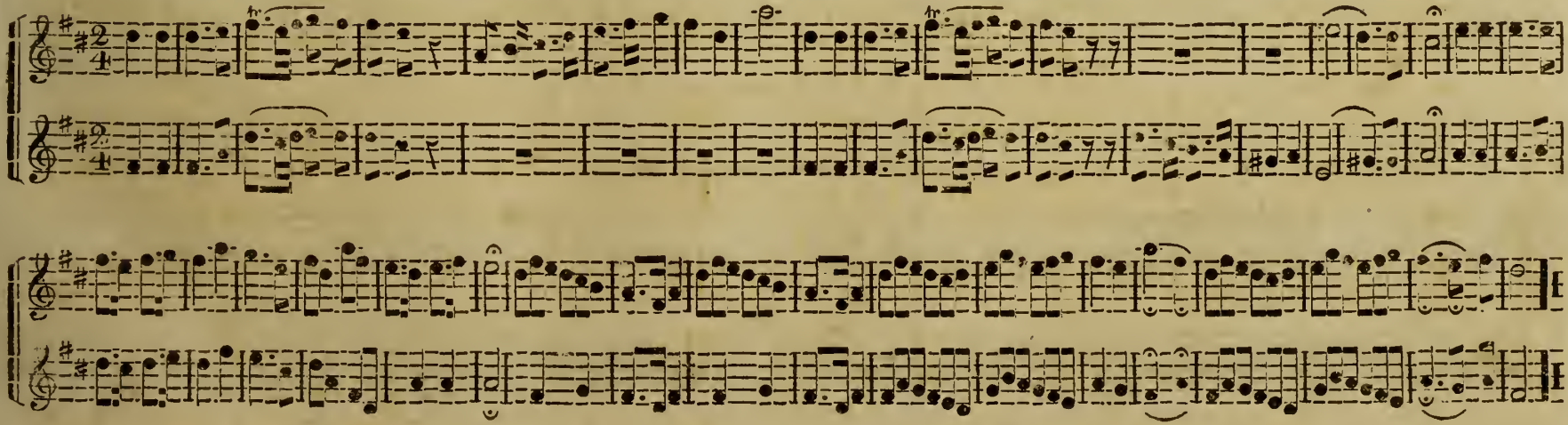


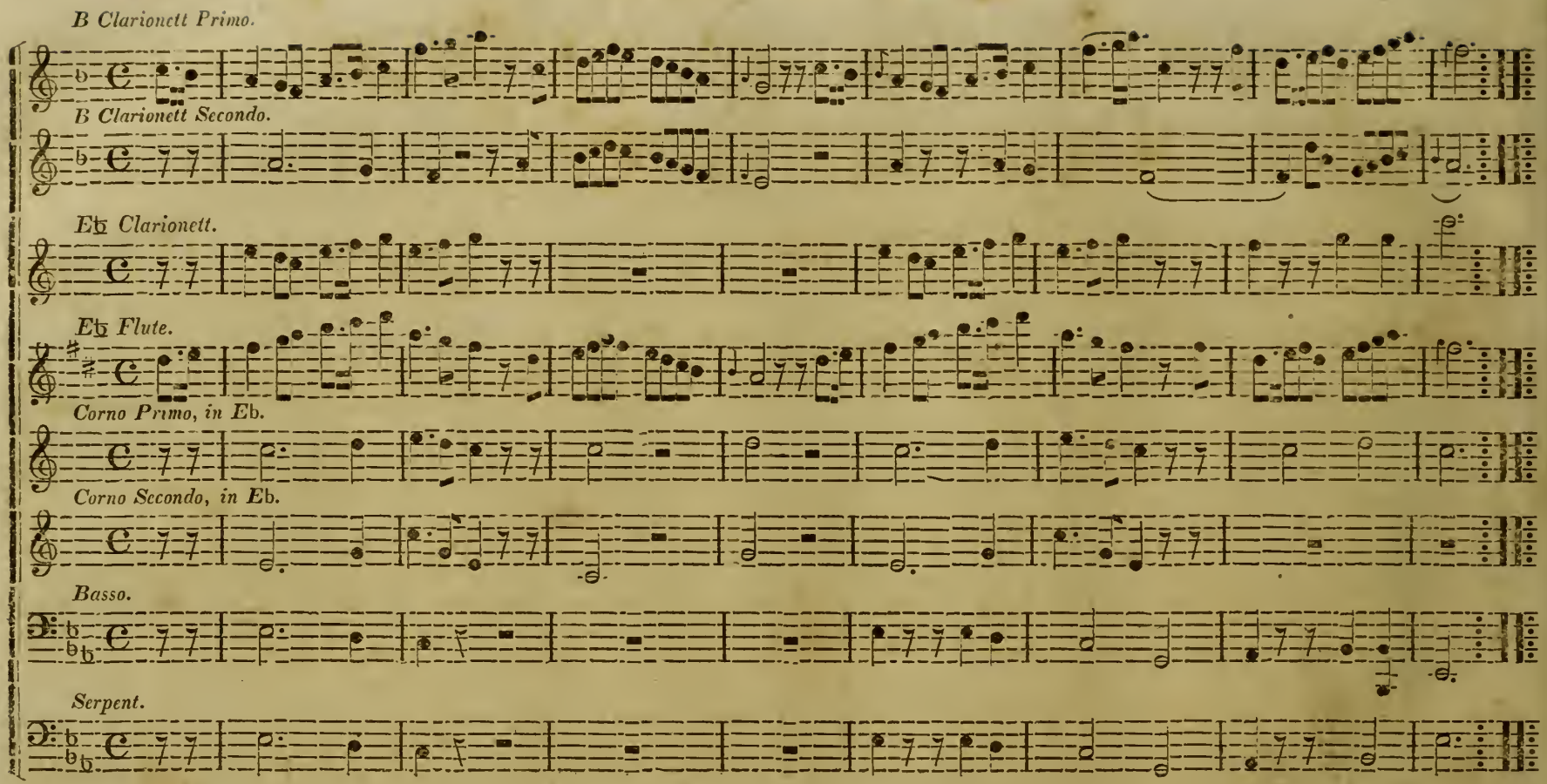
Washington's March.



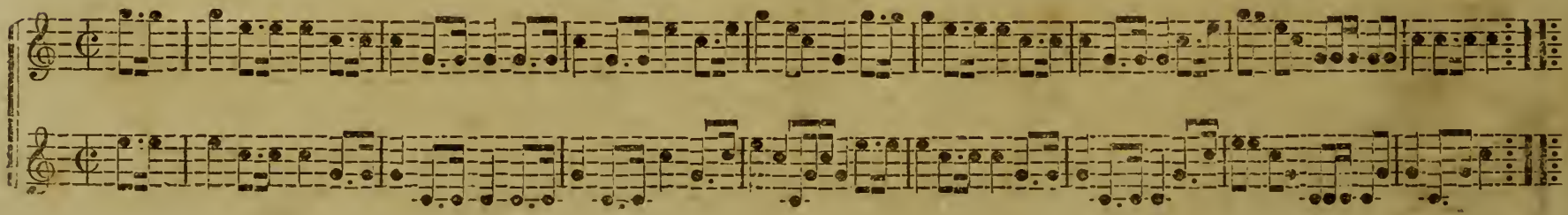


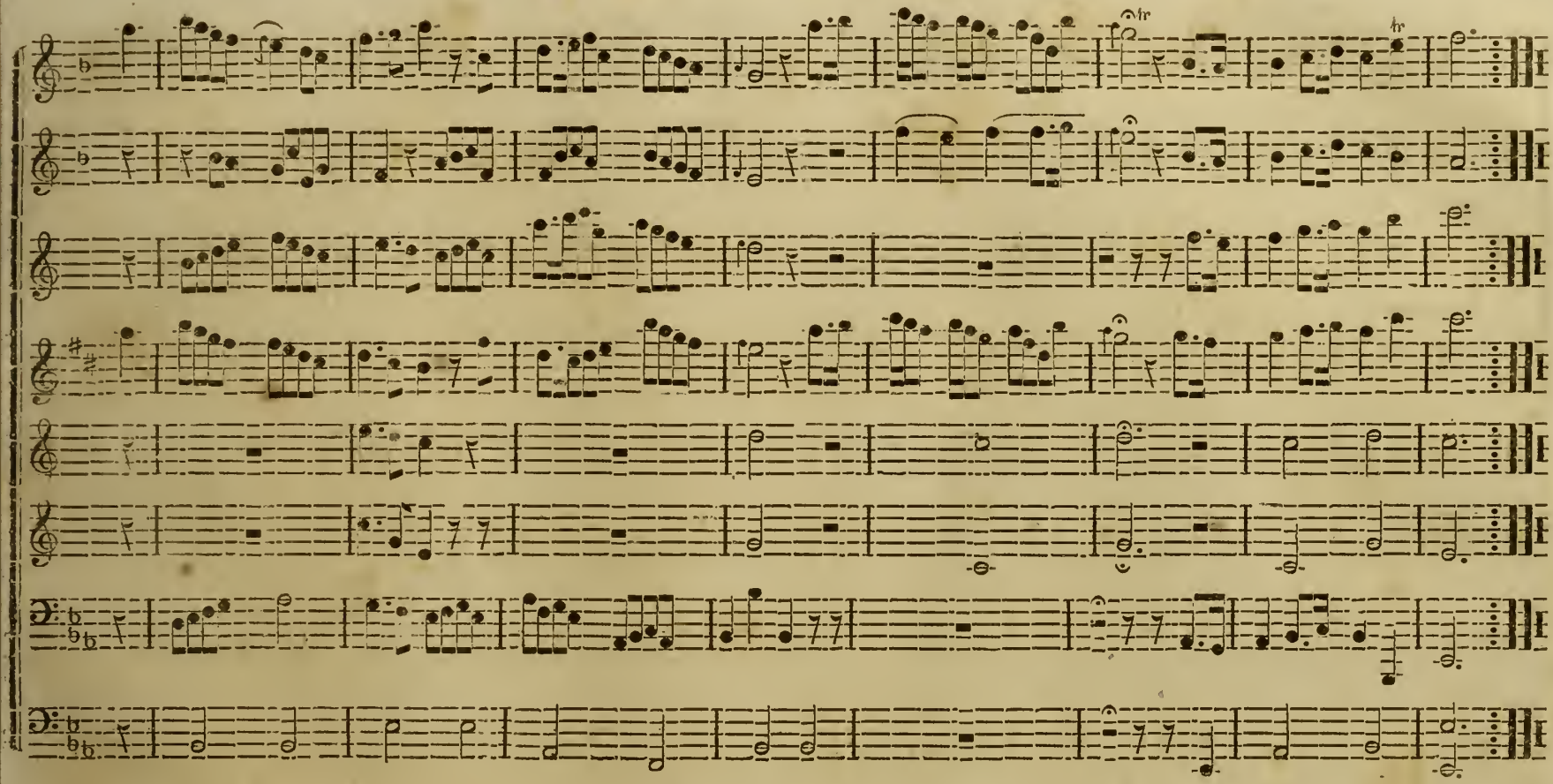
Eagle Wings.—A Duet for two Flutes.



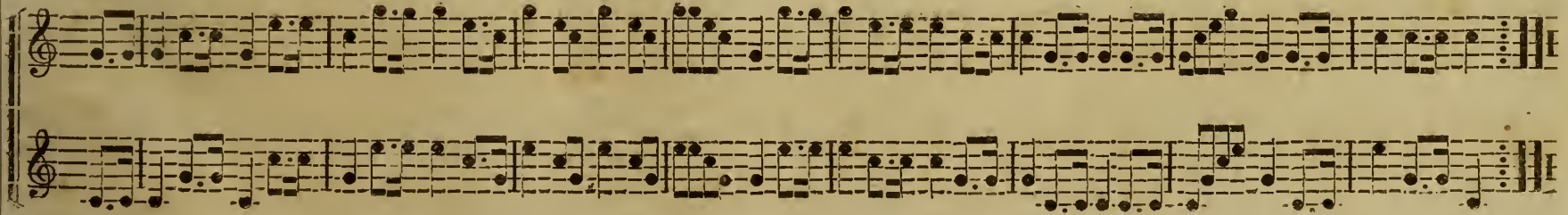


Duet for two Bugle Horns.

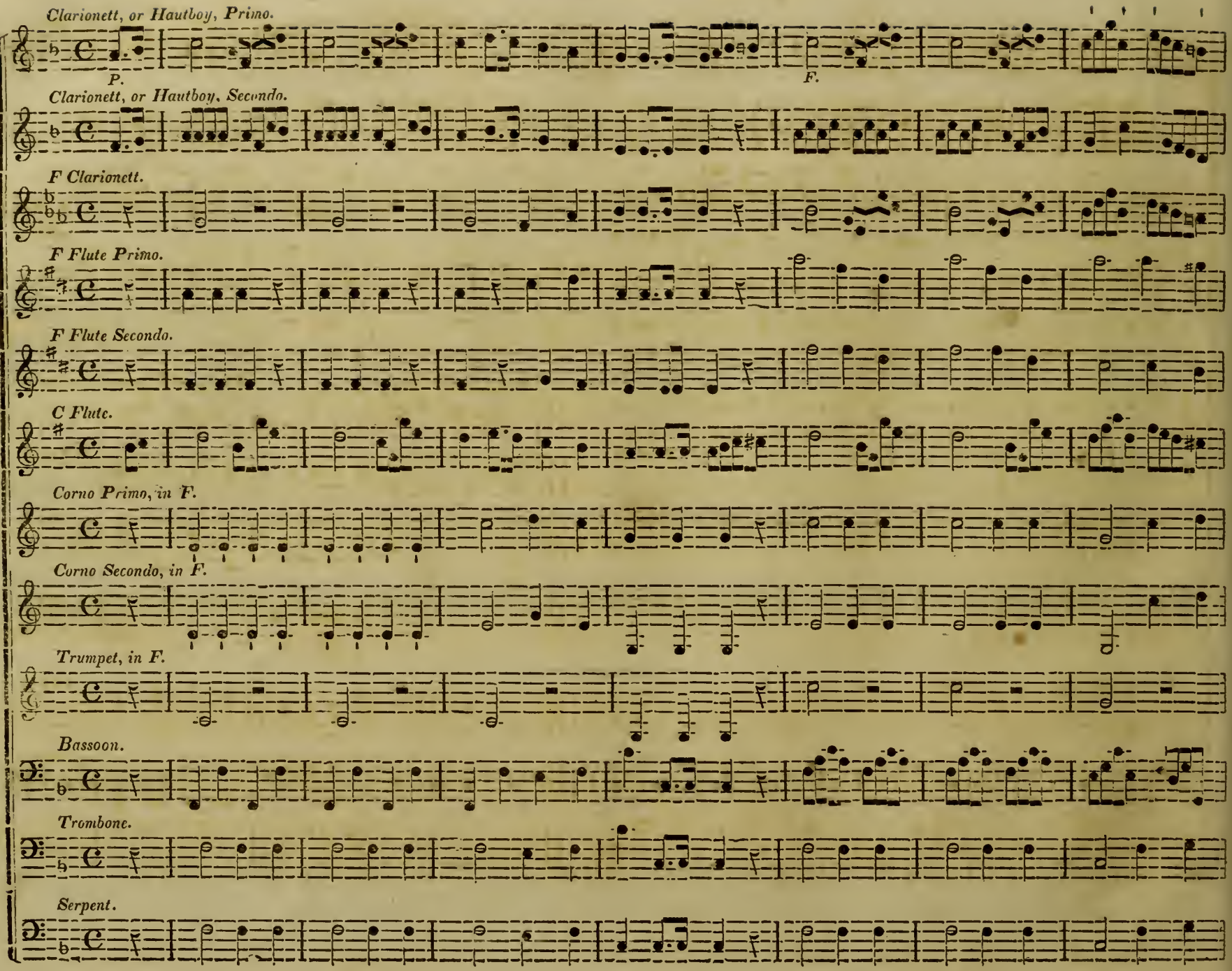


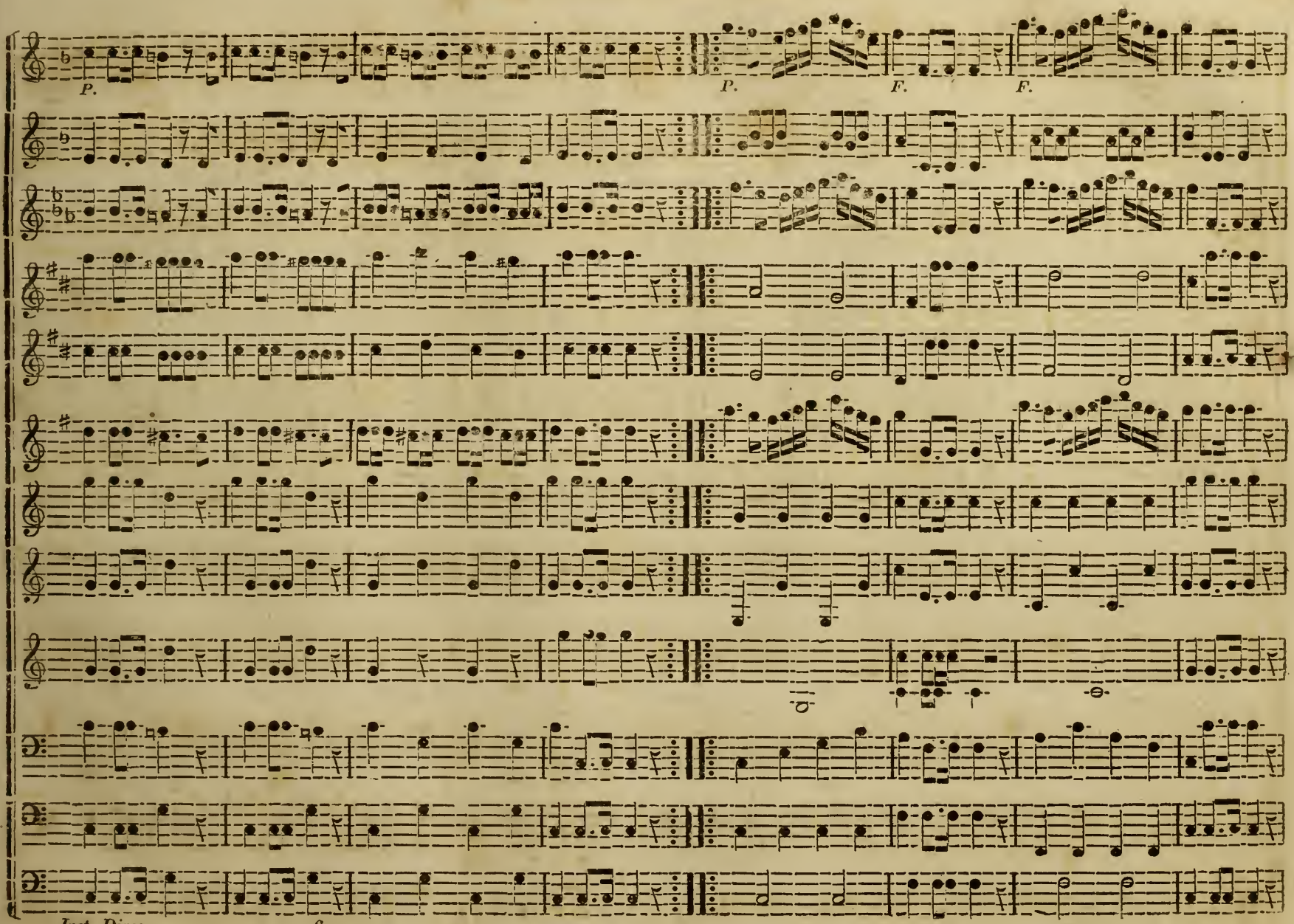


Duet, *continued.*

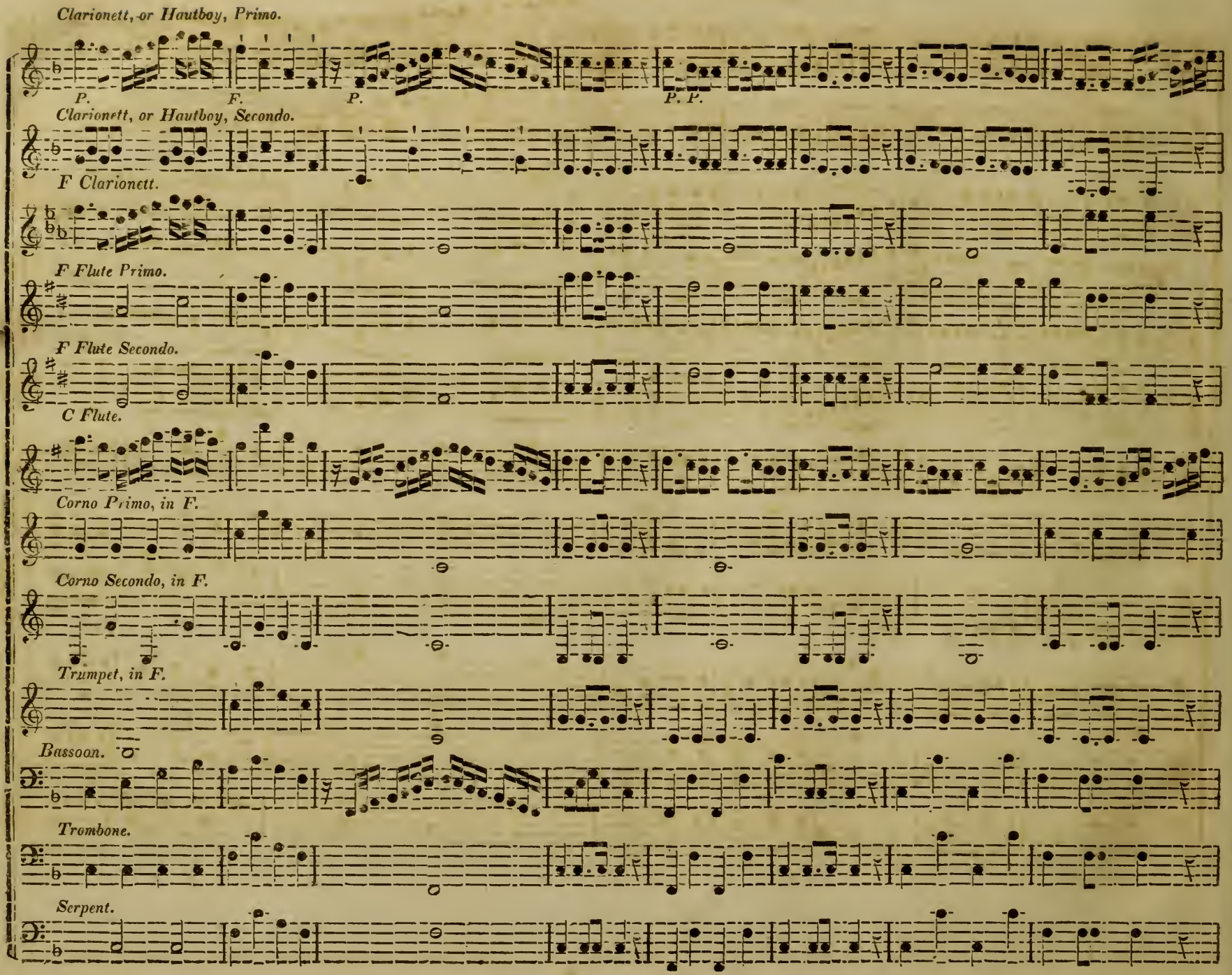


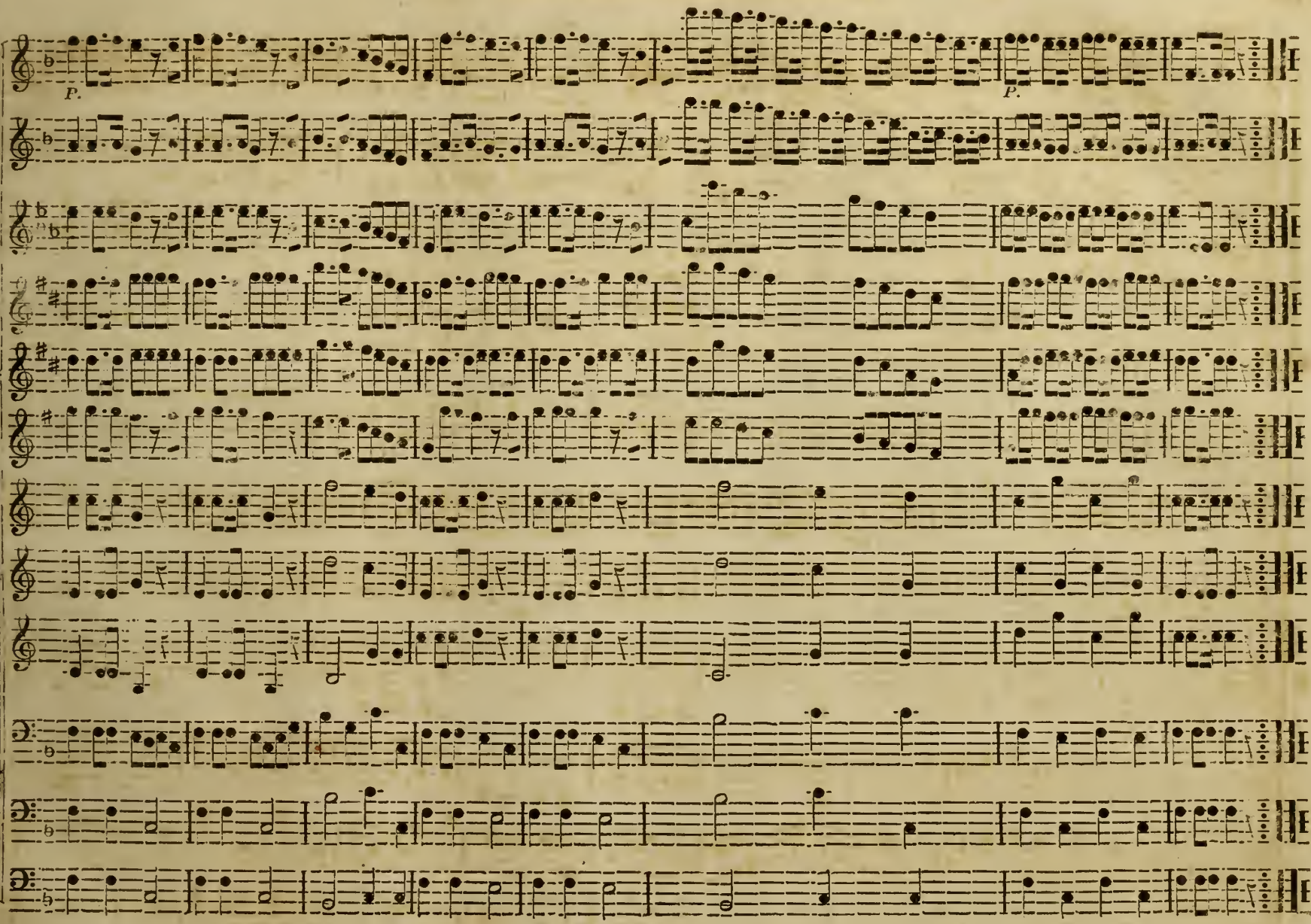
Kennebec March.



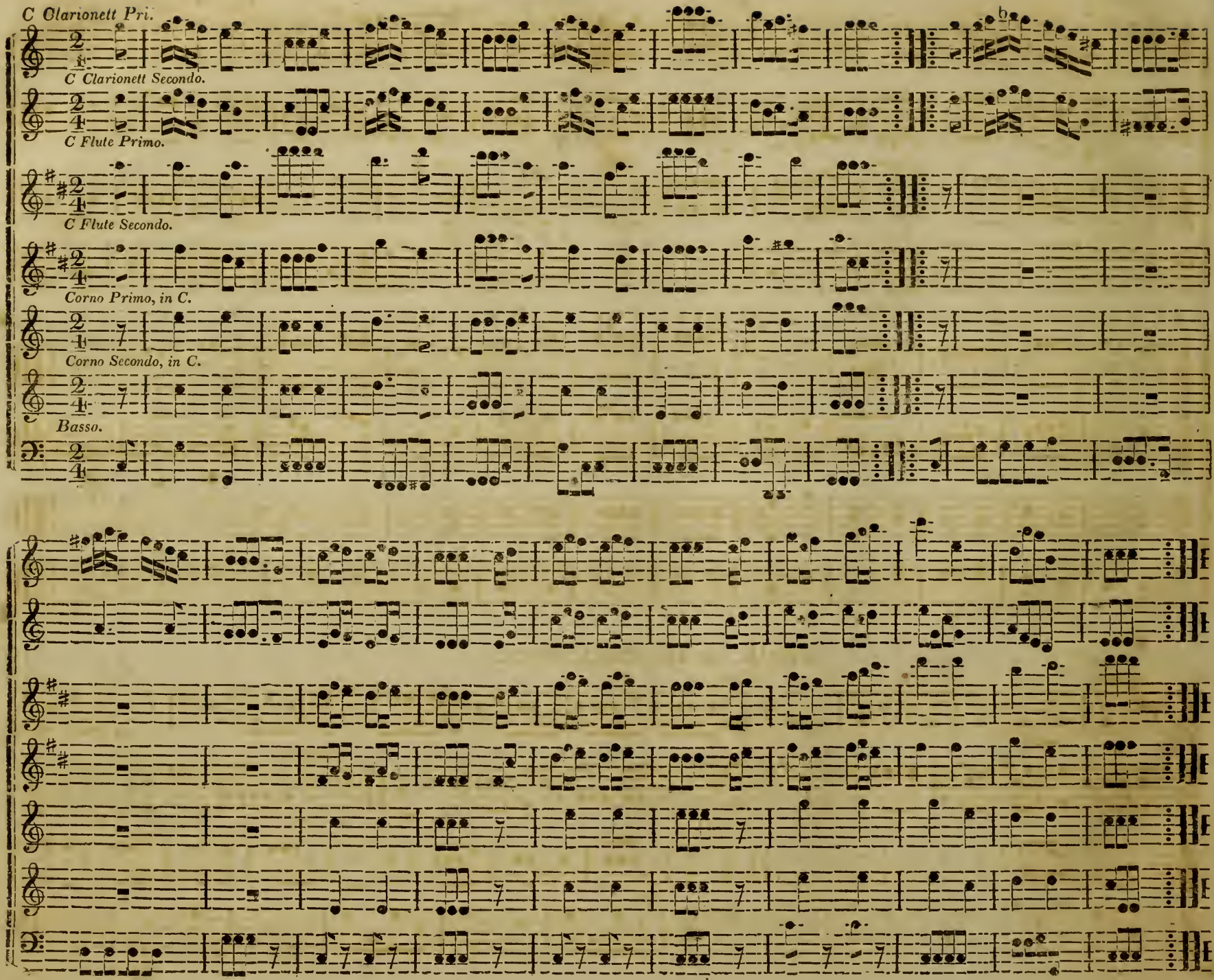

P.
P.
F.
F.

Kennebec March, *continued.*

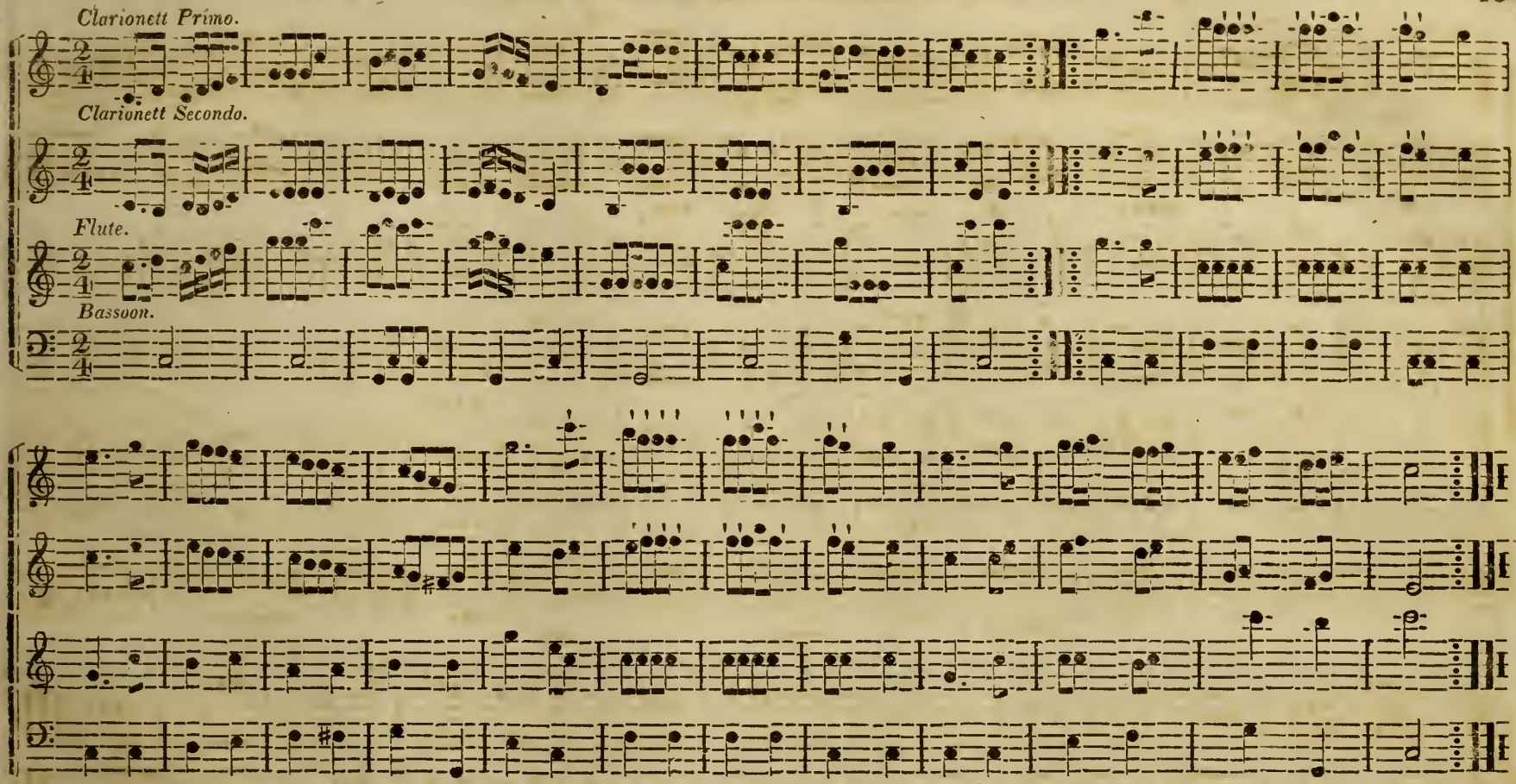



P.
P.

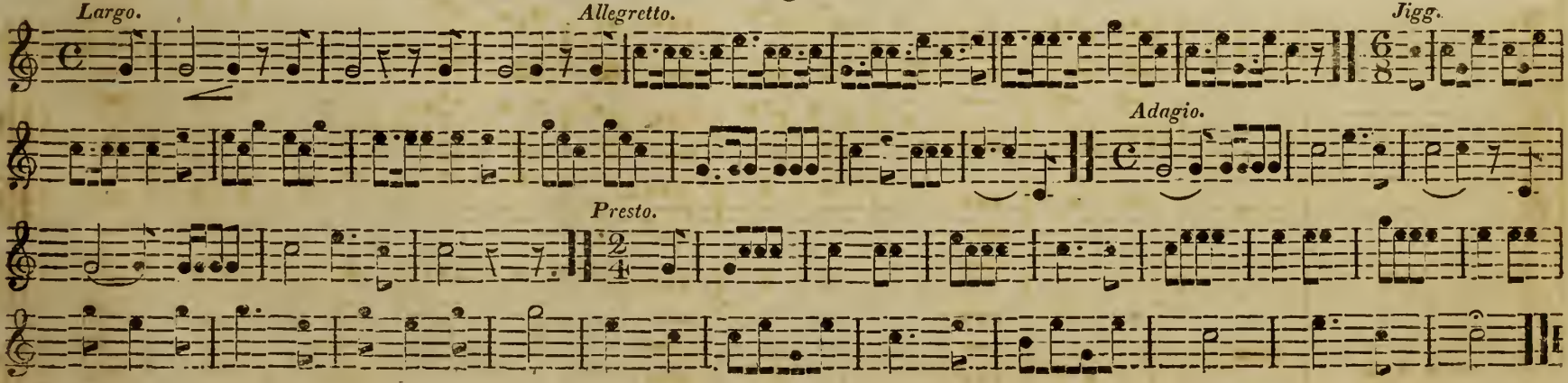
Florida Quick March.



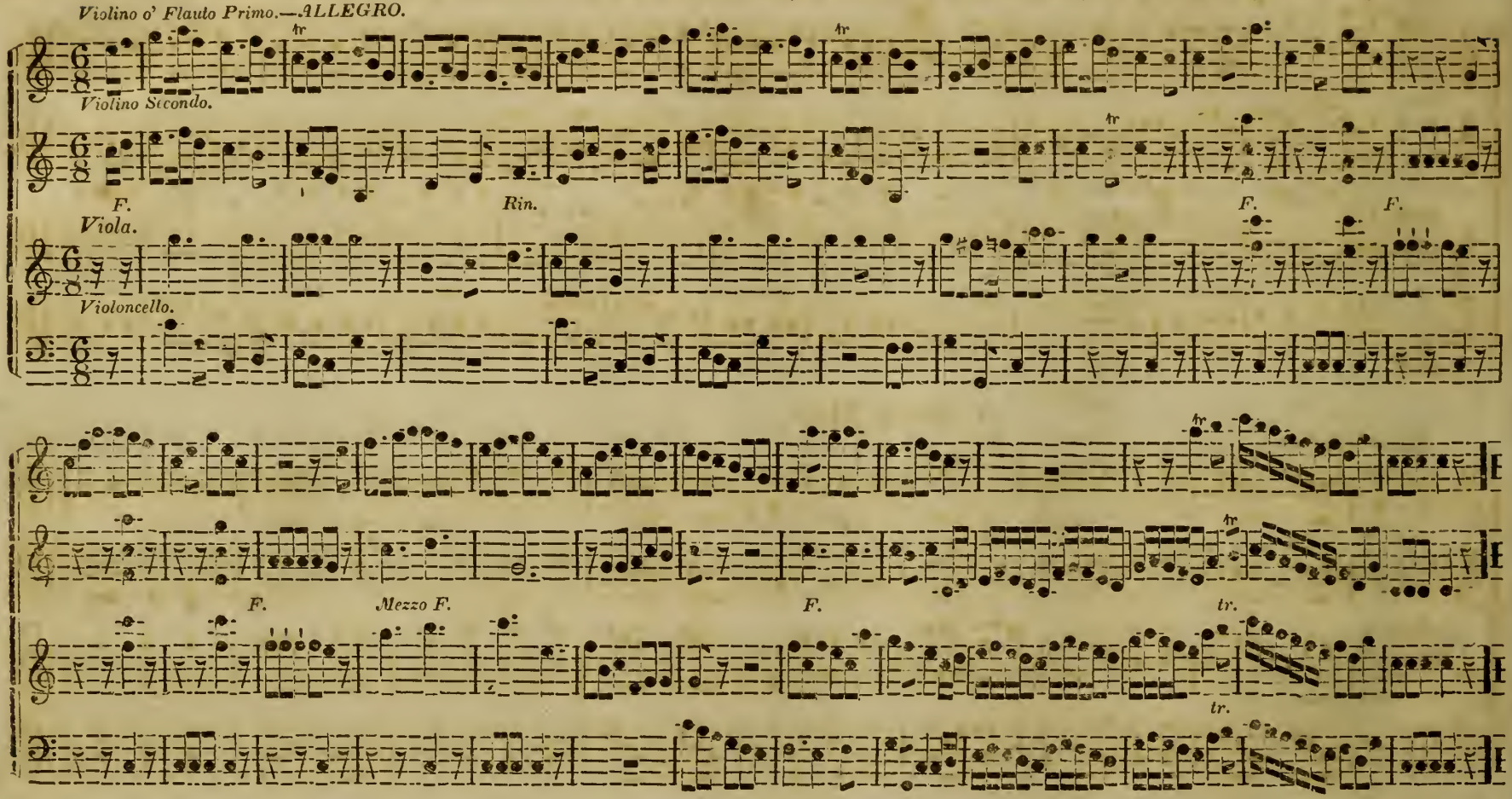
March in Oscar and Malvina.



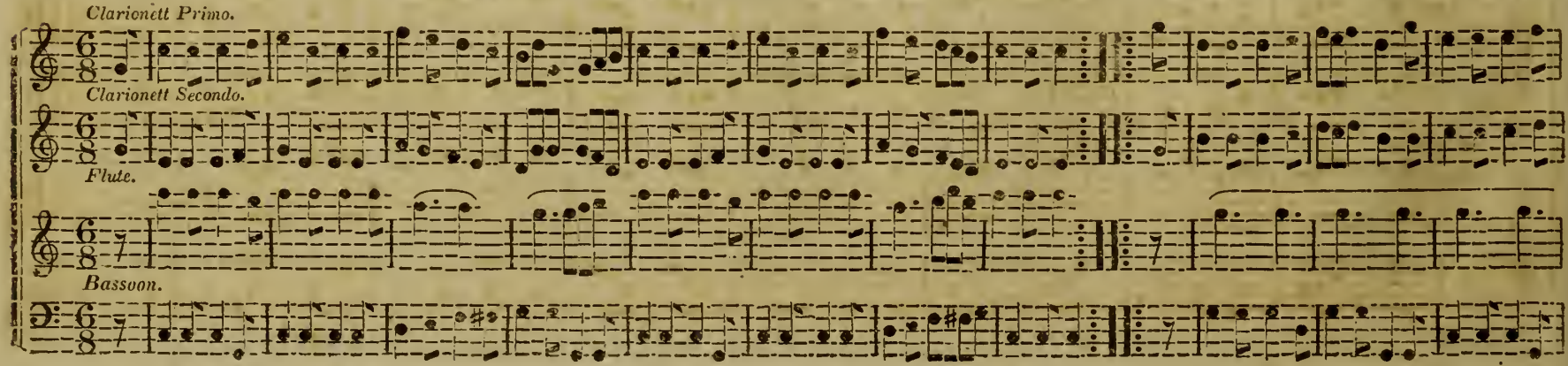
Reveille for the Bugle Horn.

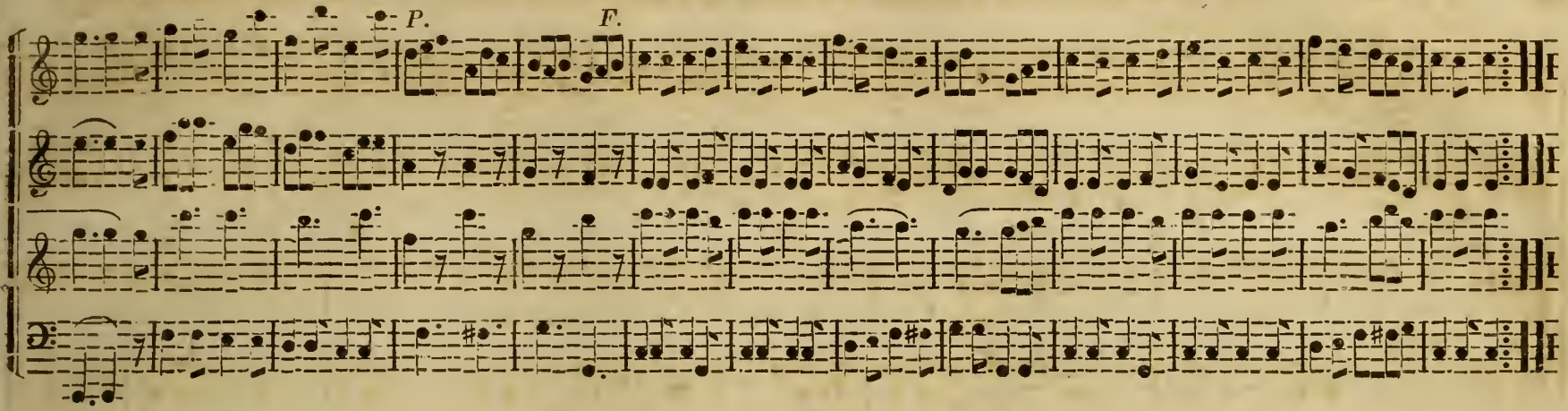


The Waterman.—A Quartett for two Violins, a Tenor and Bass, or a Flute, Violin, &c.

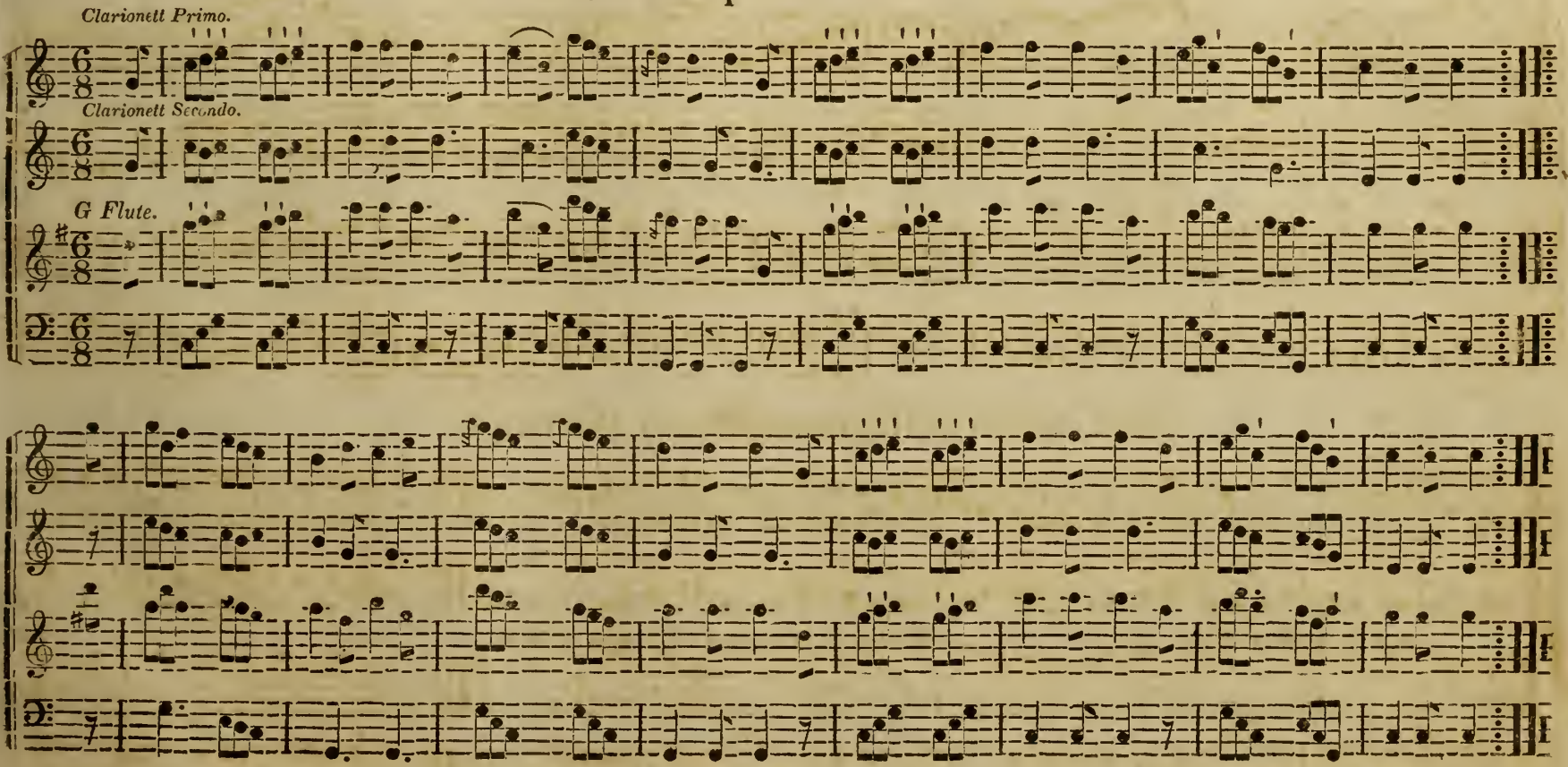


Quick March in the Demolition of the Bastile.

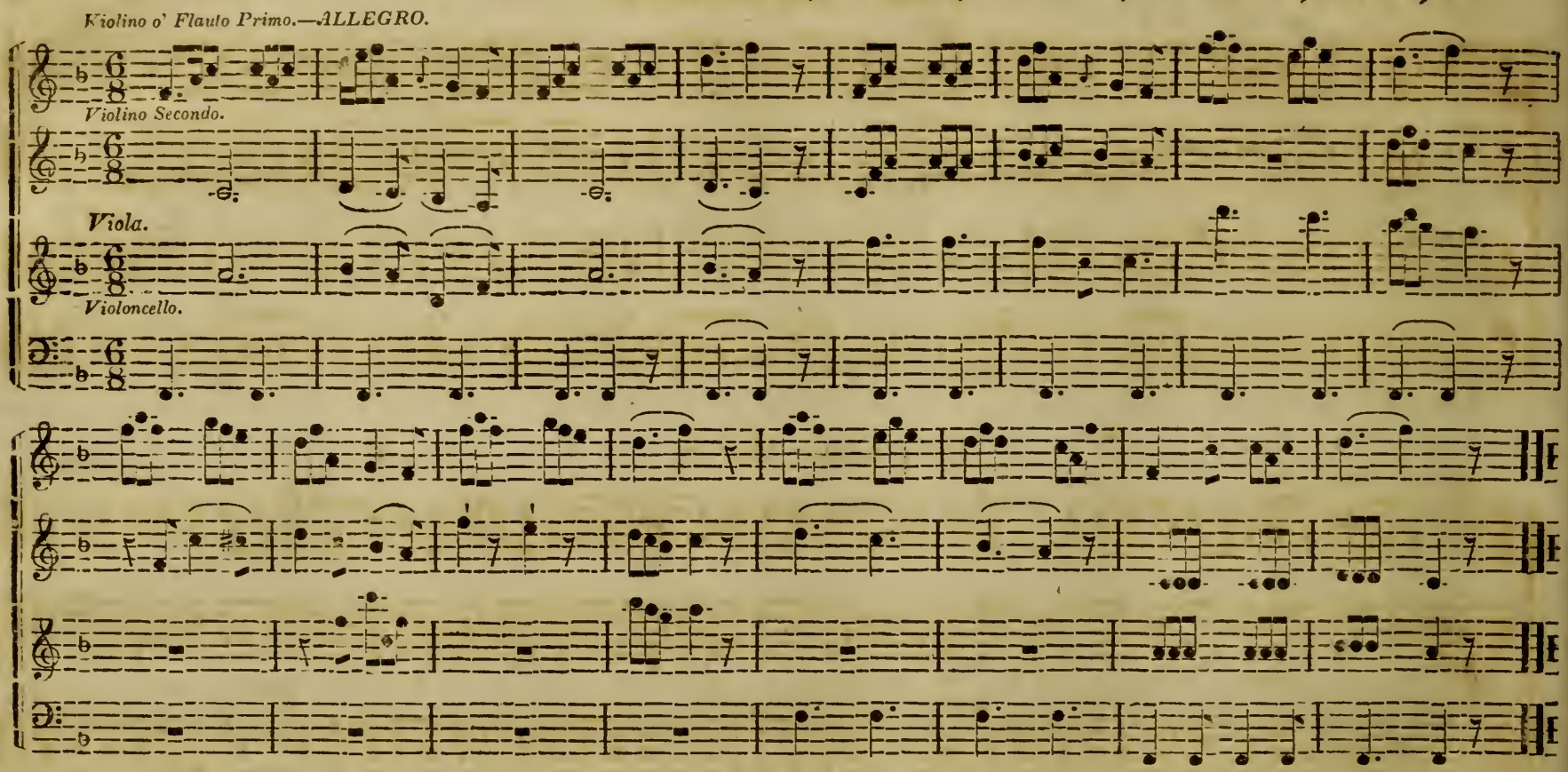




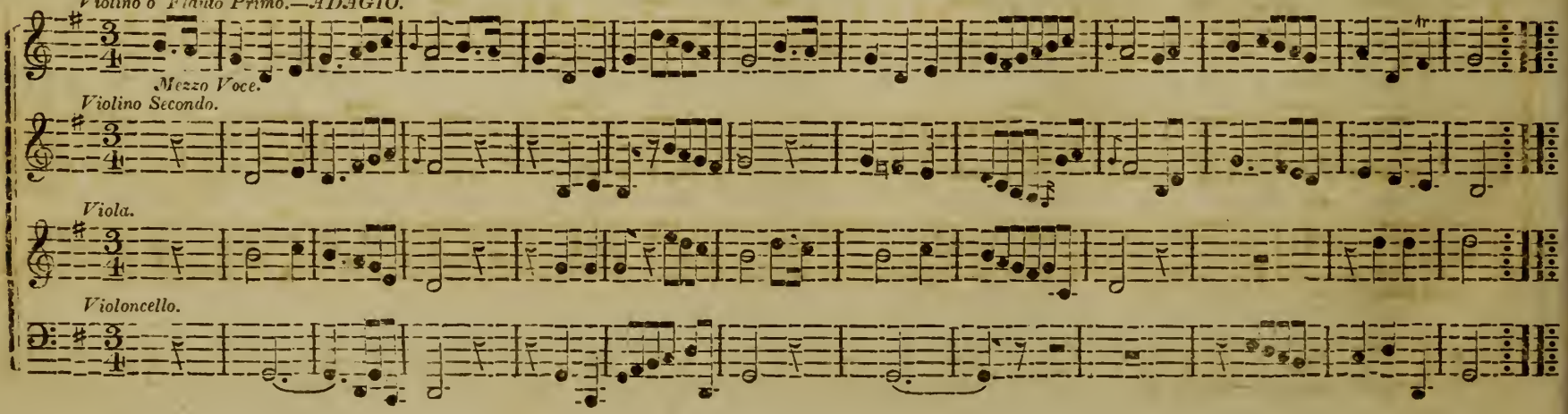
A Quick Step.

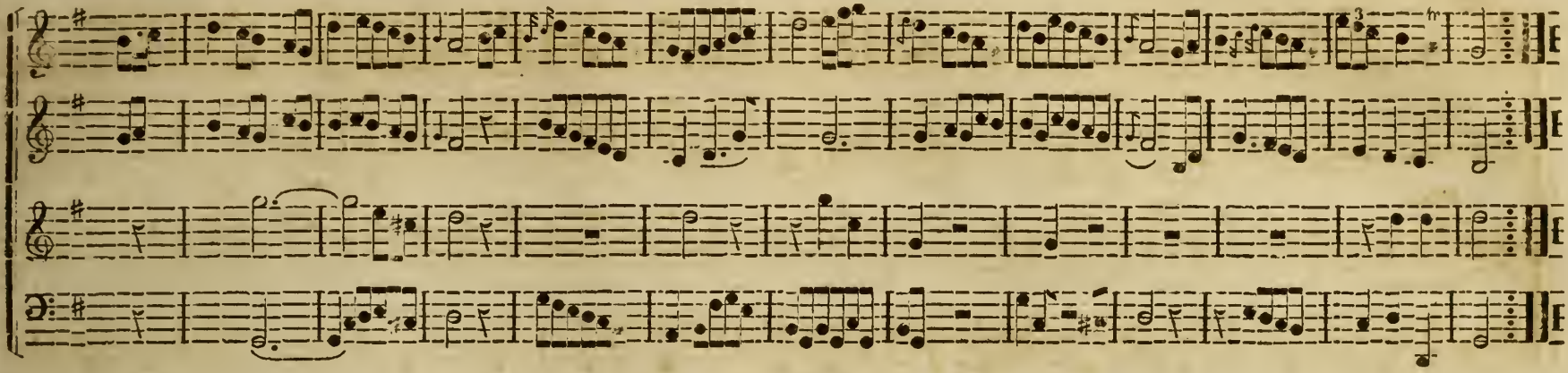


Over the Water.—A Quartett for two Violins, a Tenor, and Bass, or a Flute, Violin, &c.

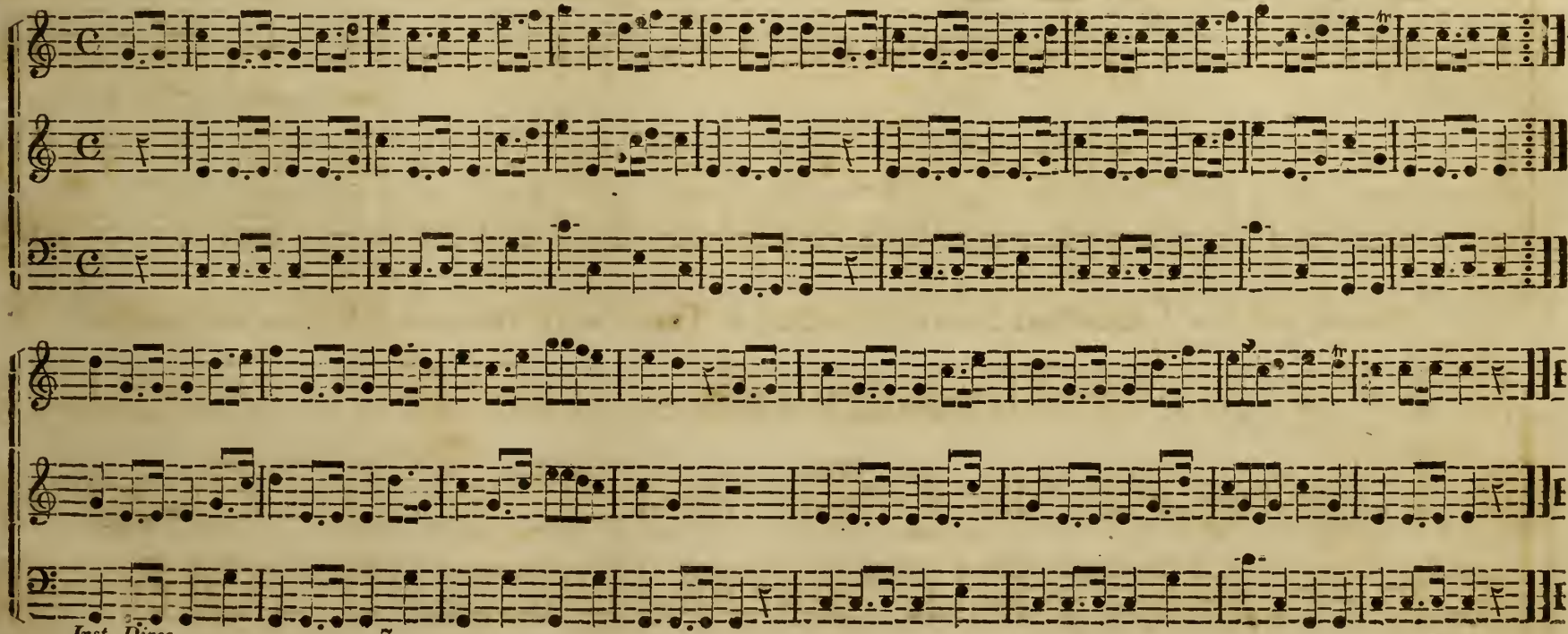


Tweed Side.—A Quartett for two Violins, a Tenor and Bass, or a Flute, Violin, &c.

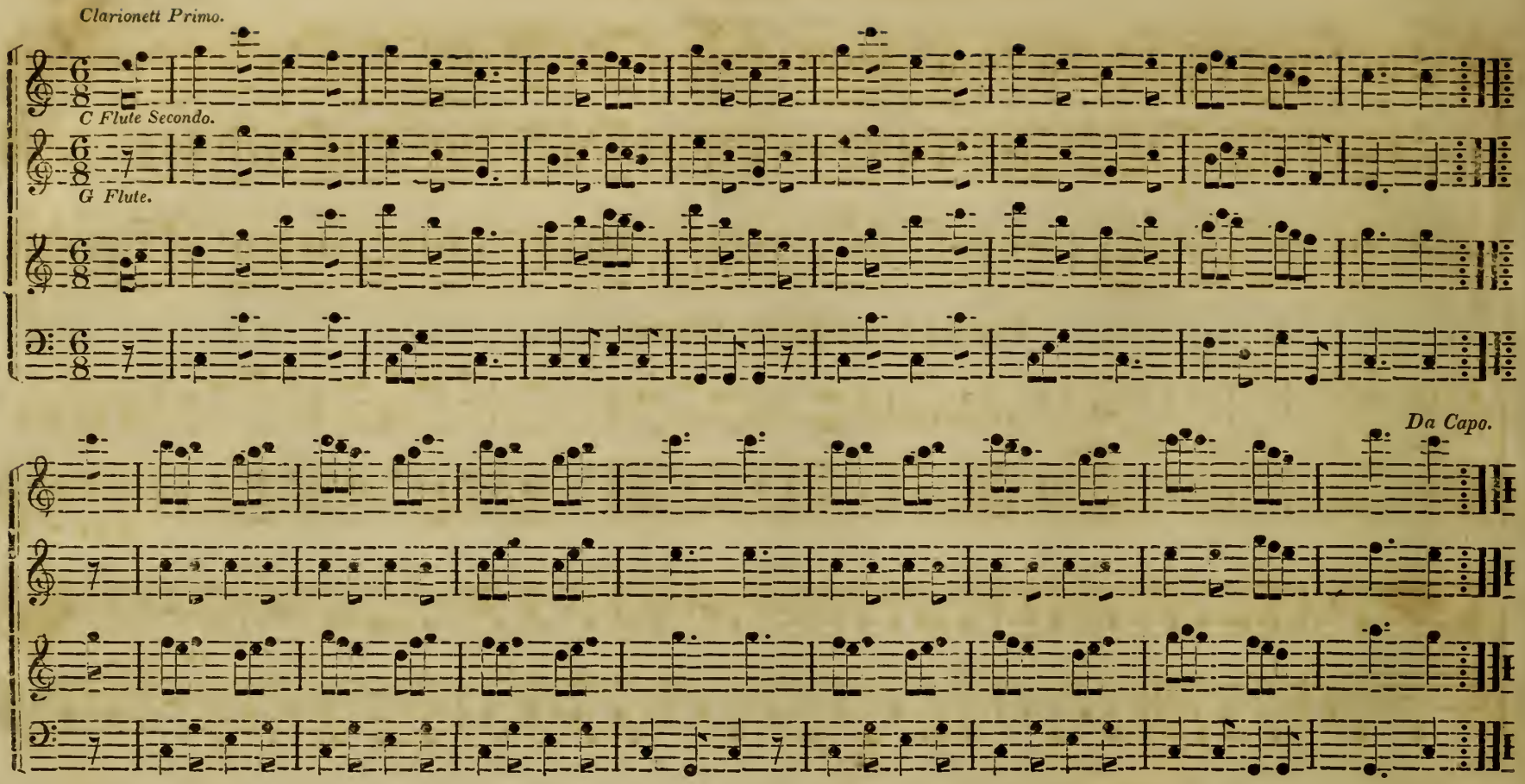




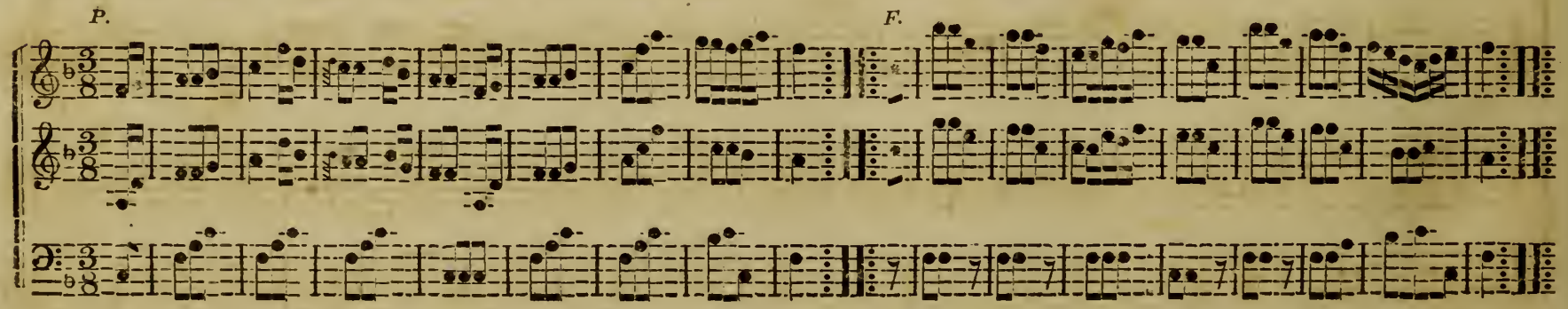
Installation March.

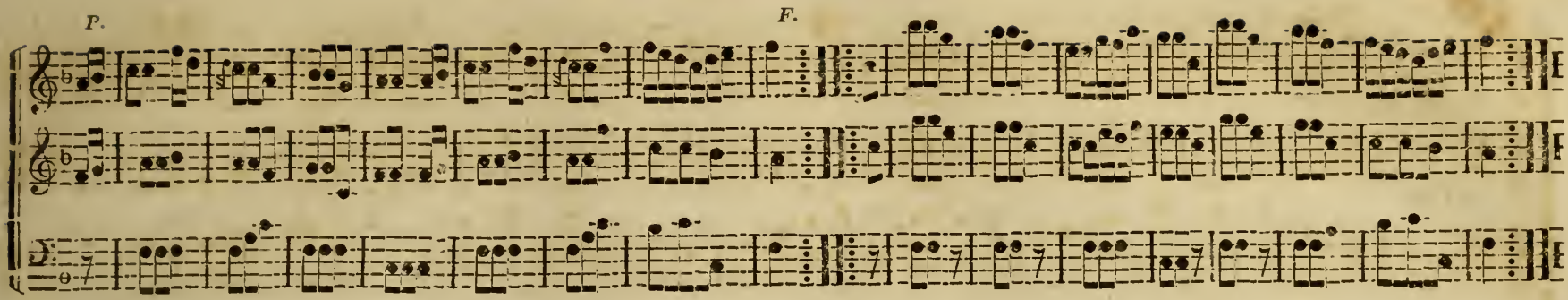


Royal Quickstep.

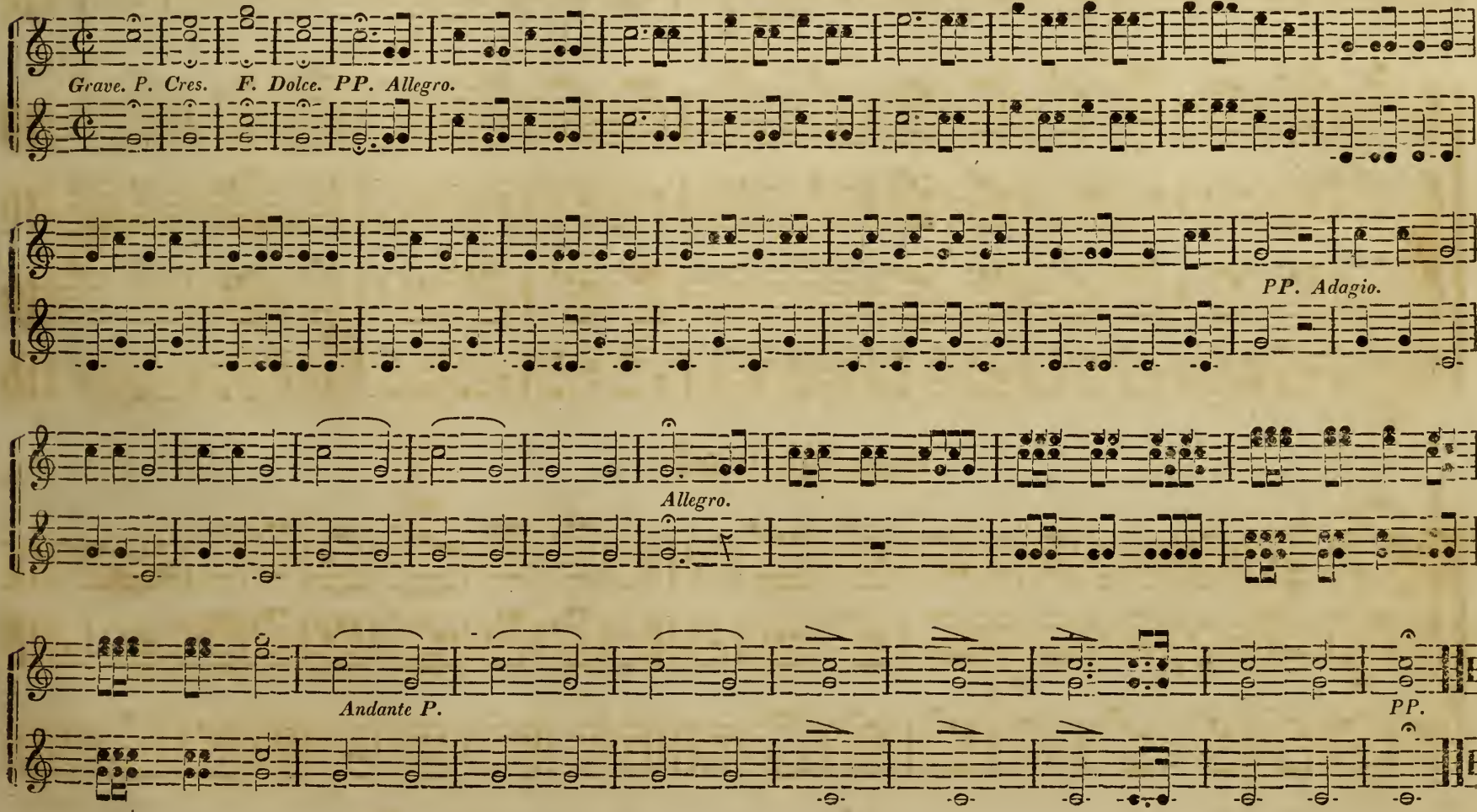


Brunswick Waltz.

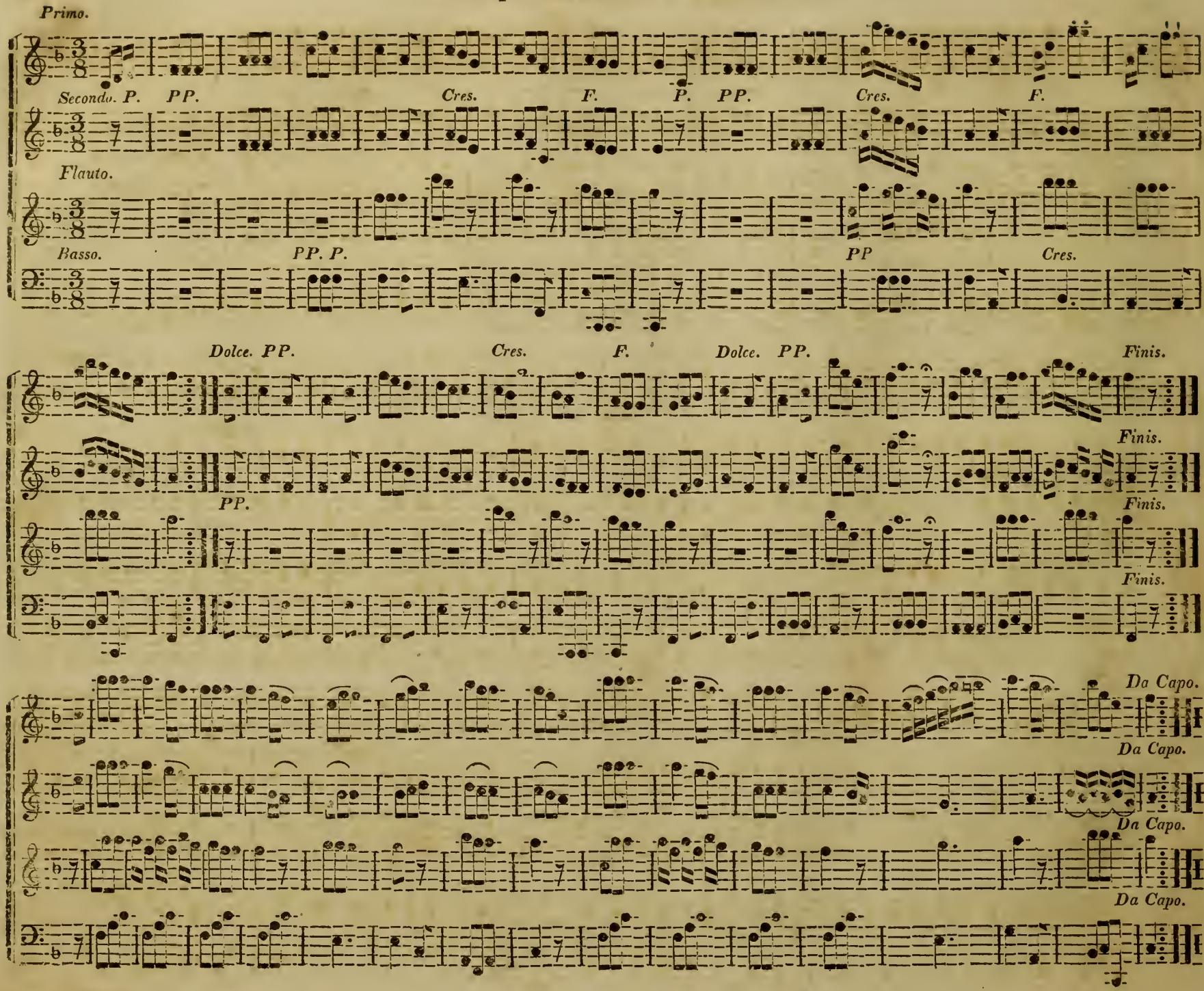


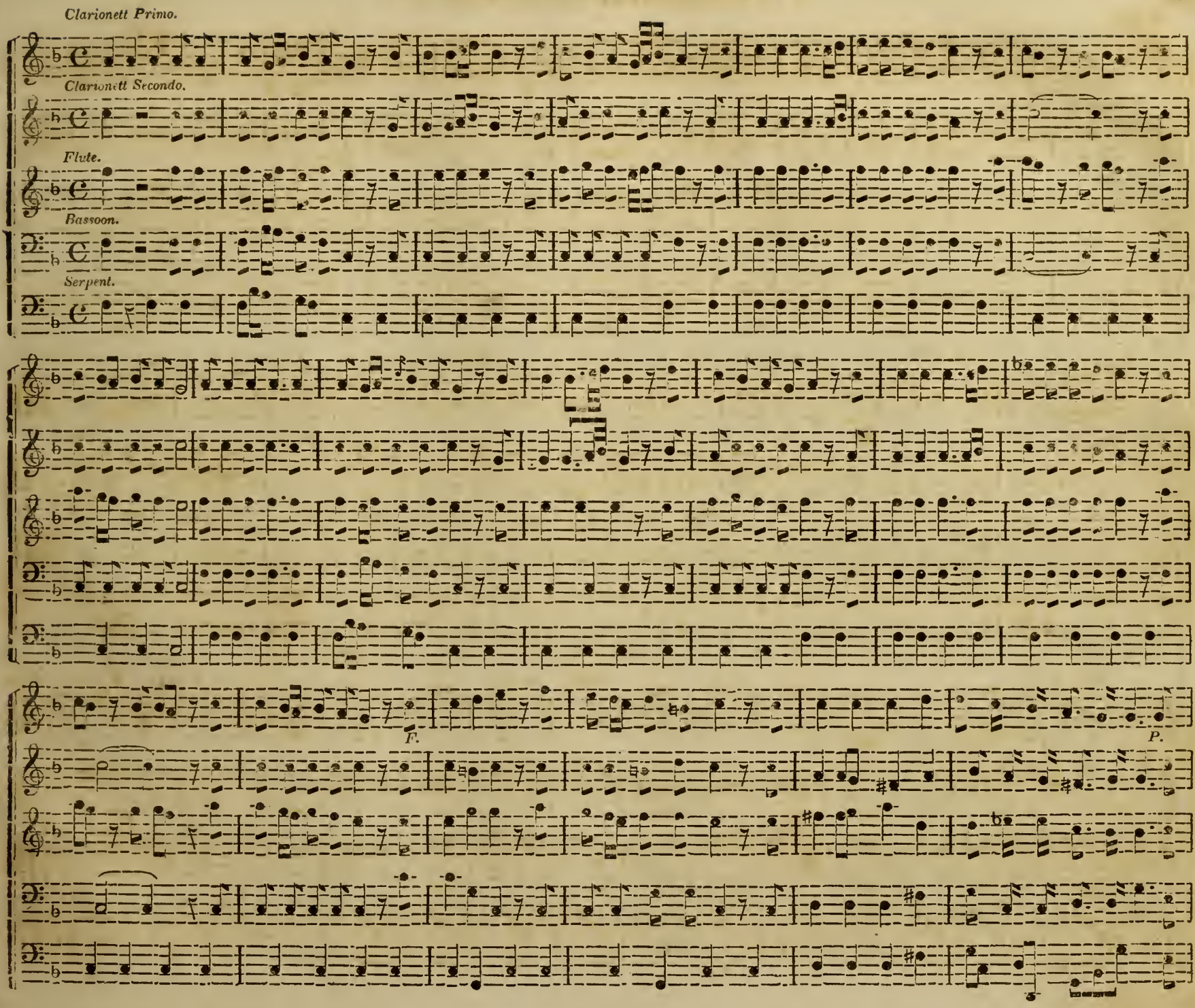


Tattoo for 4 Bugle Horns.

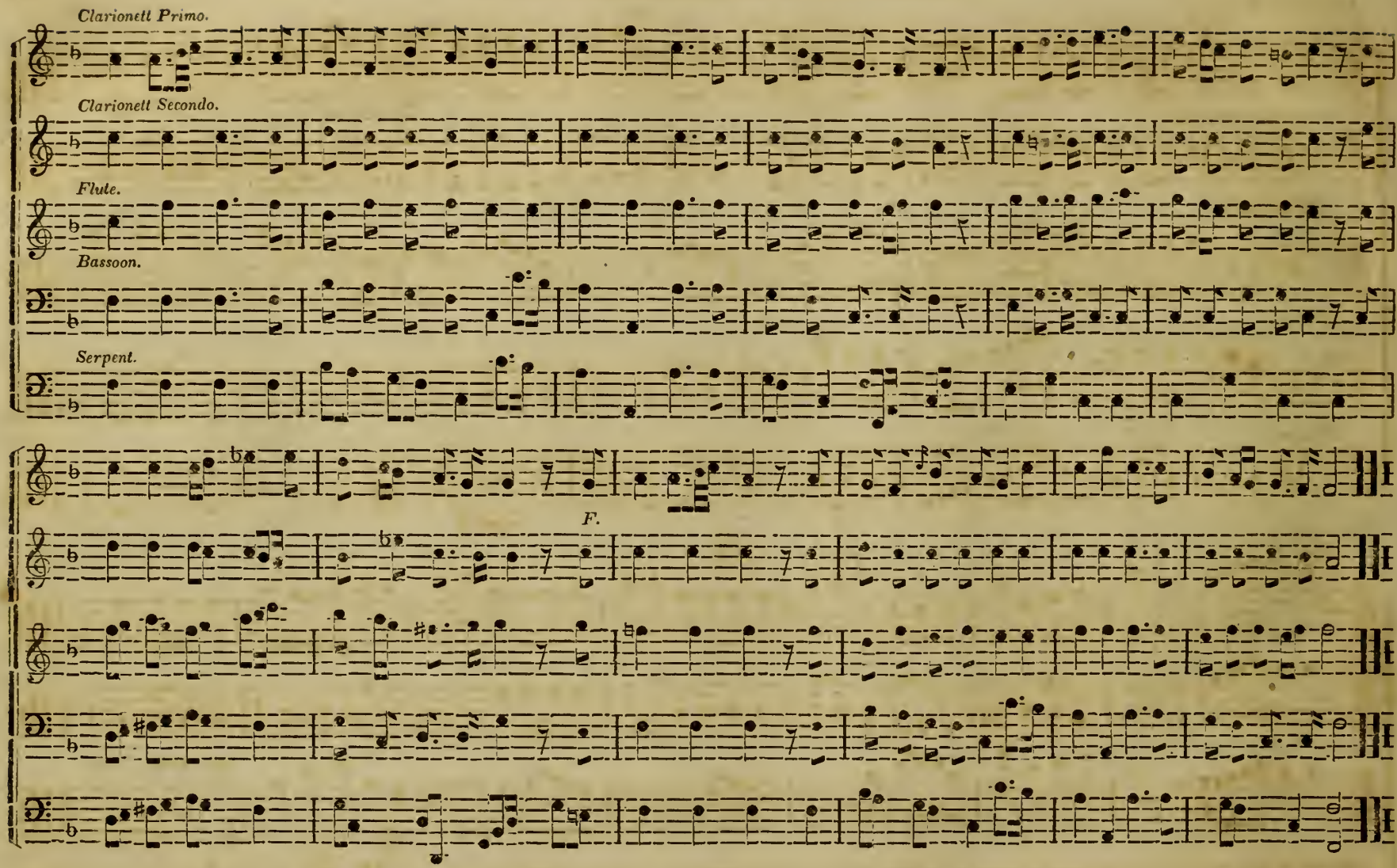


New Stop Waltz.

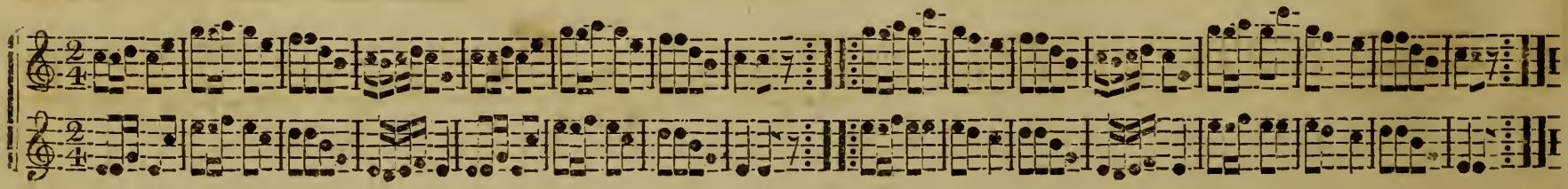


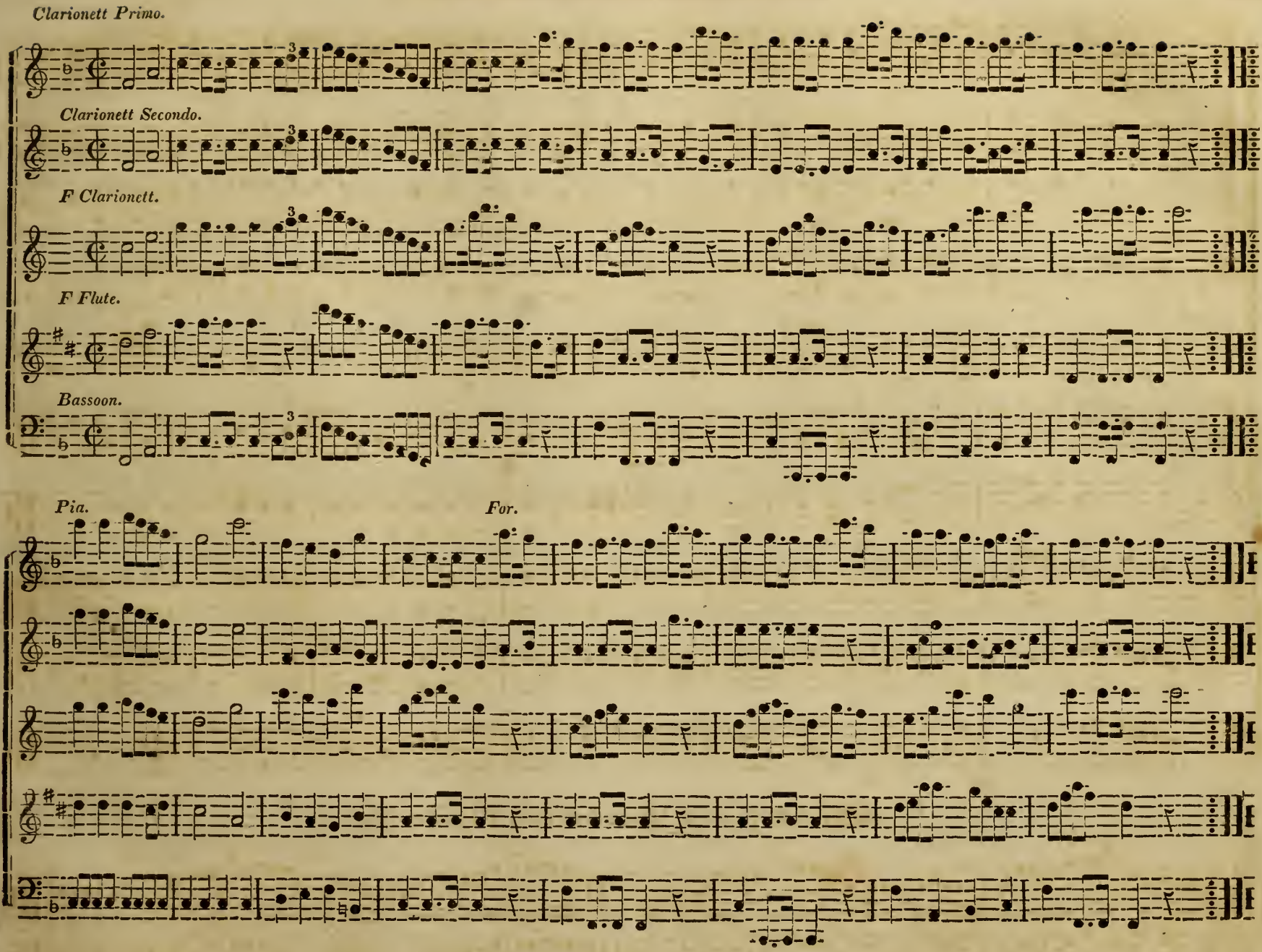

Clarionett Primo.
Clarionett Secondo.
Flute.
Bassoon.
Serpent.
F.
P.

Dead March in Saul, *continued.*

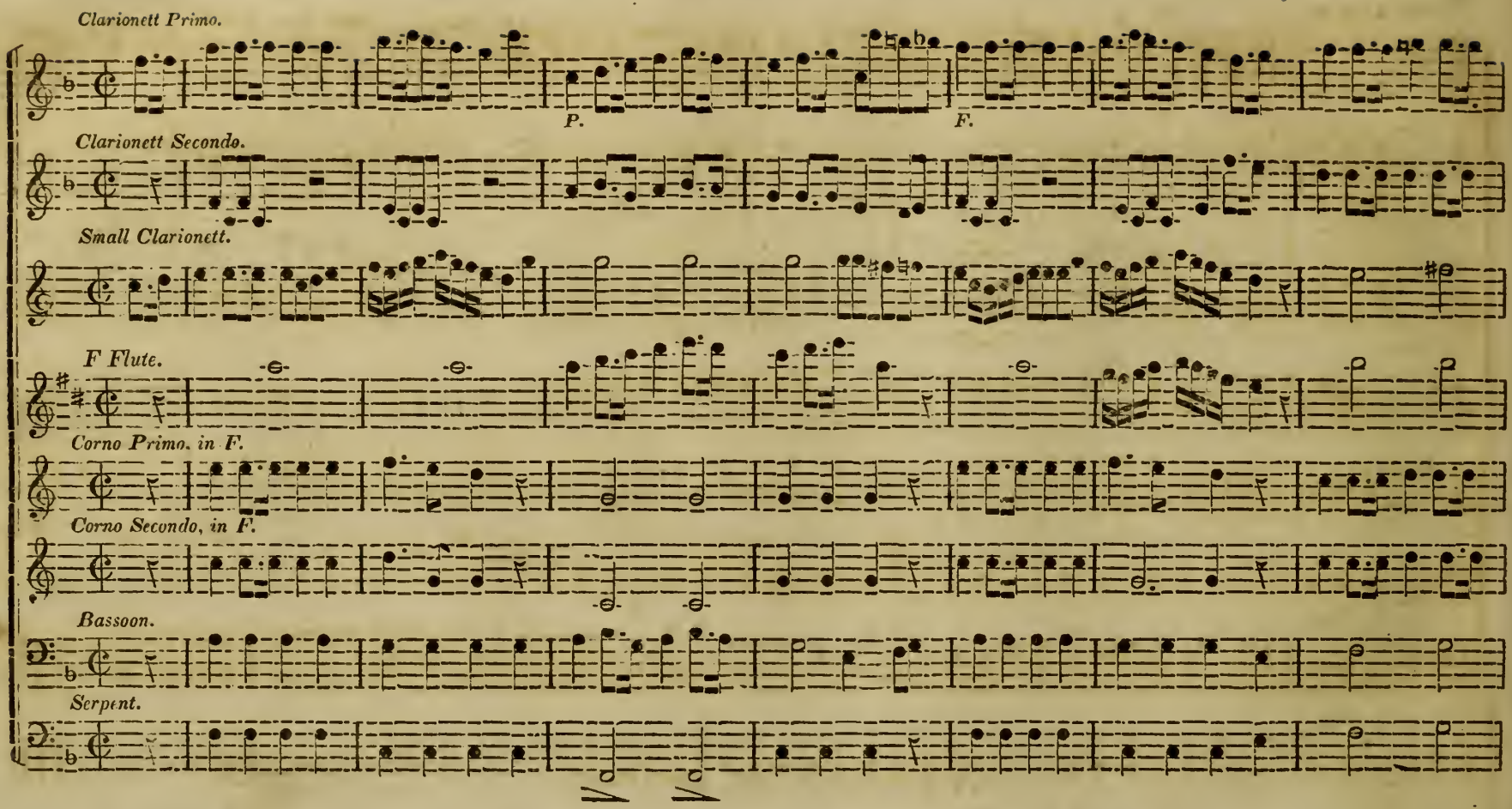


Quickstep.—A Duet for two Clarionetts.

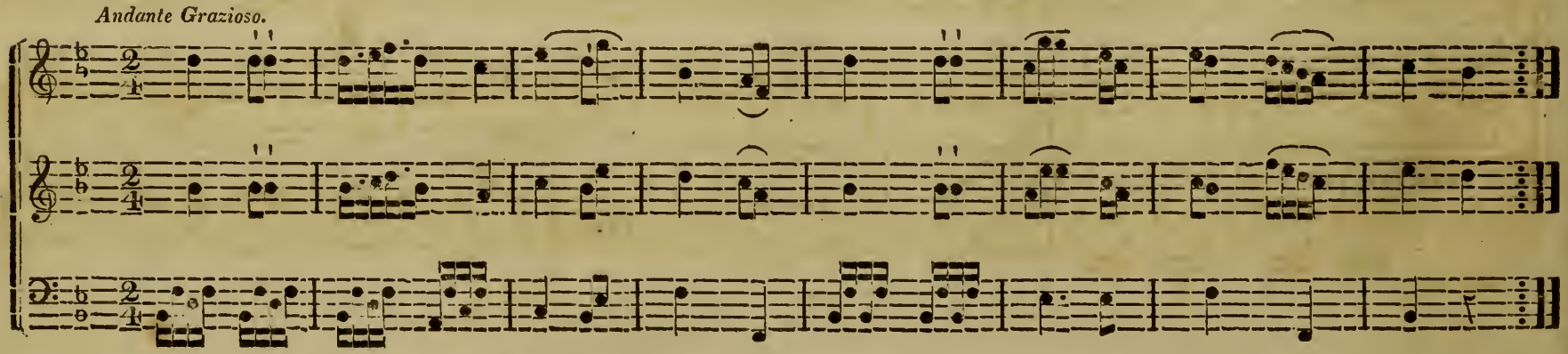


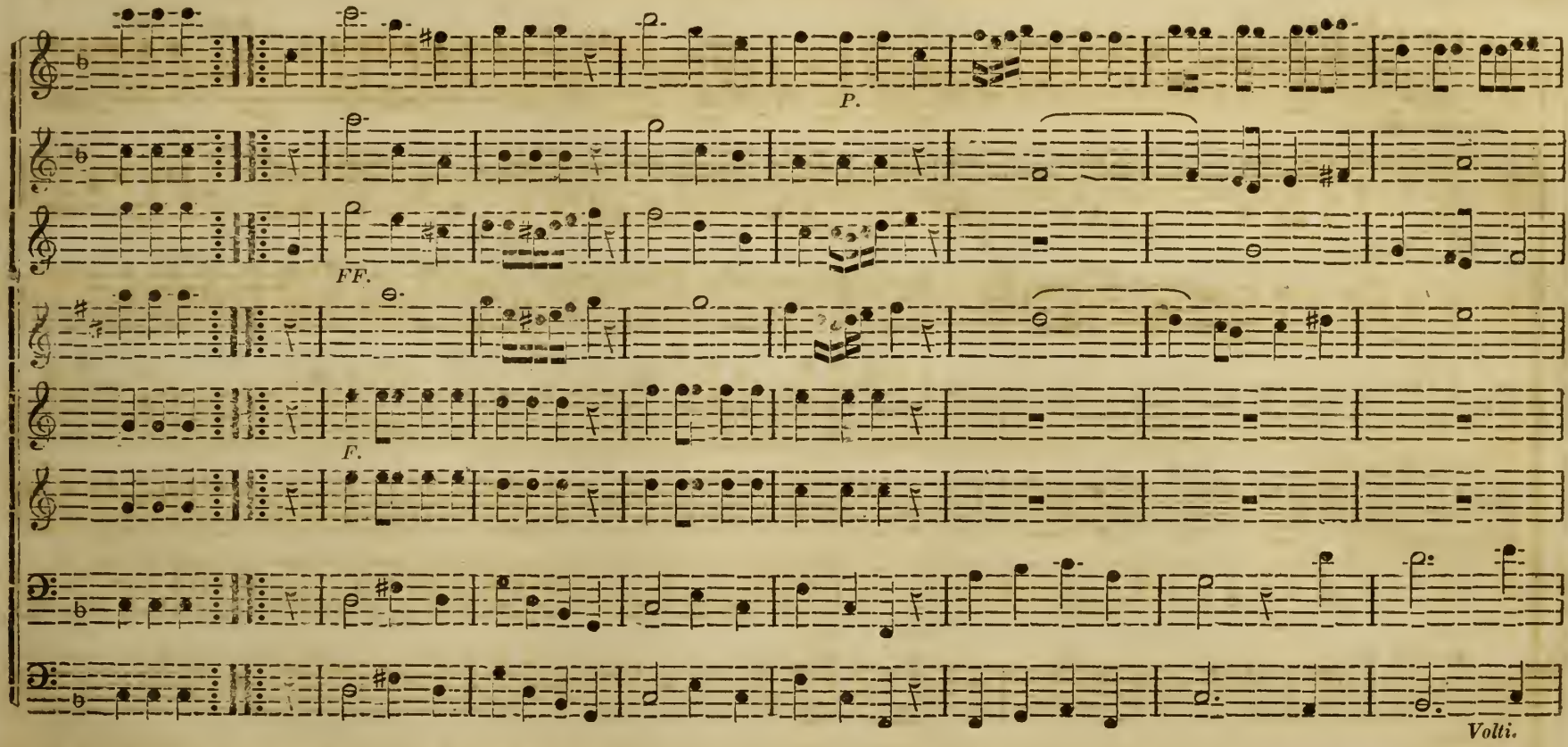

Clarionett Primo.
Clarionett Secondo.
F Clarionett.
F Flute.
Bassoon.
Pia.
For.

Maine March.

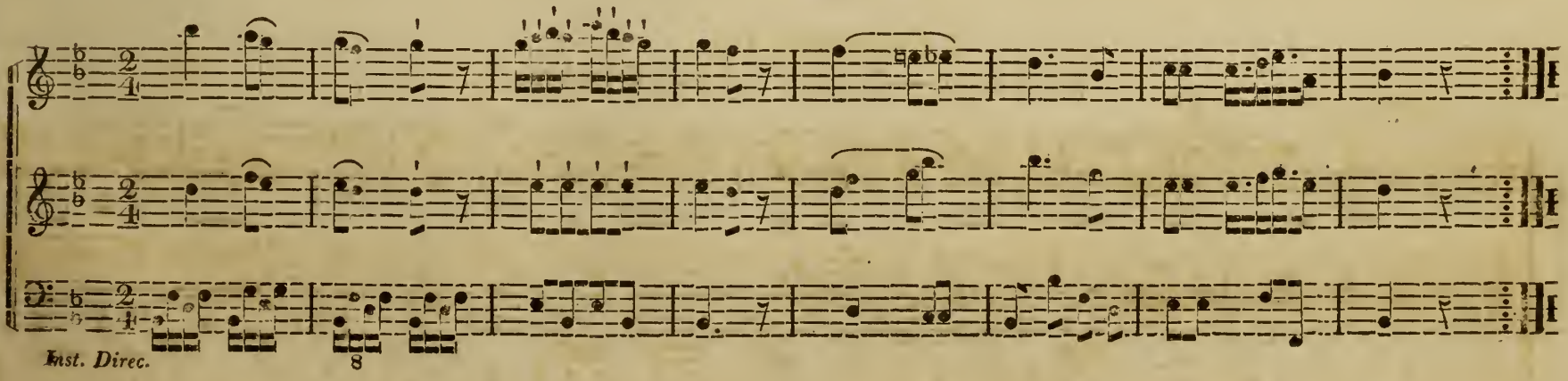


A Favourite Air.

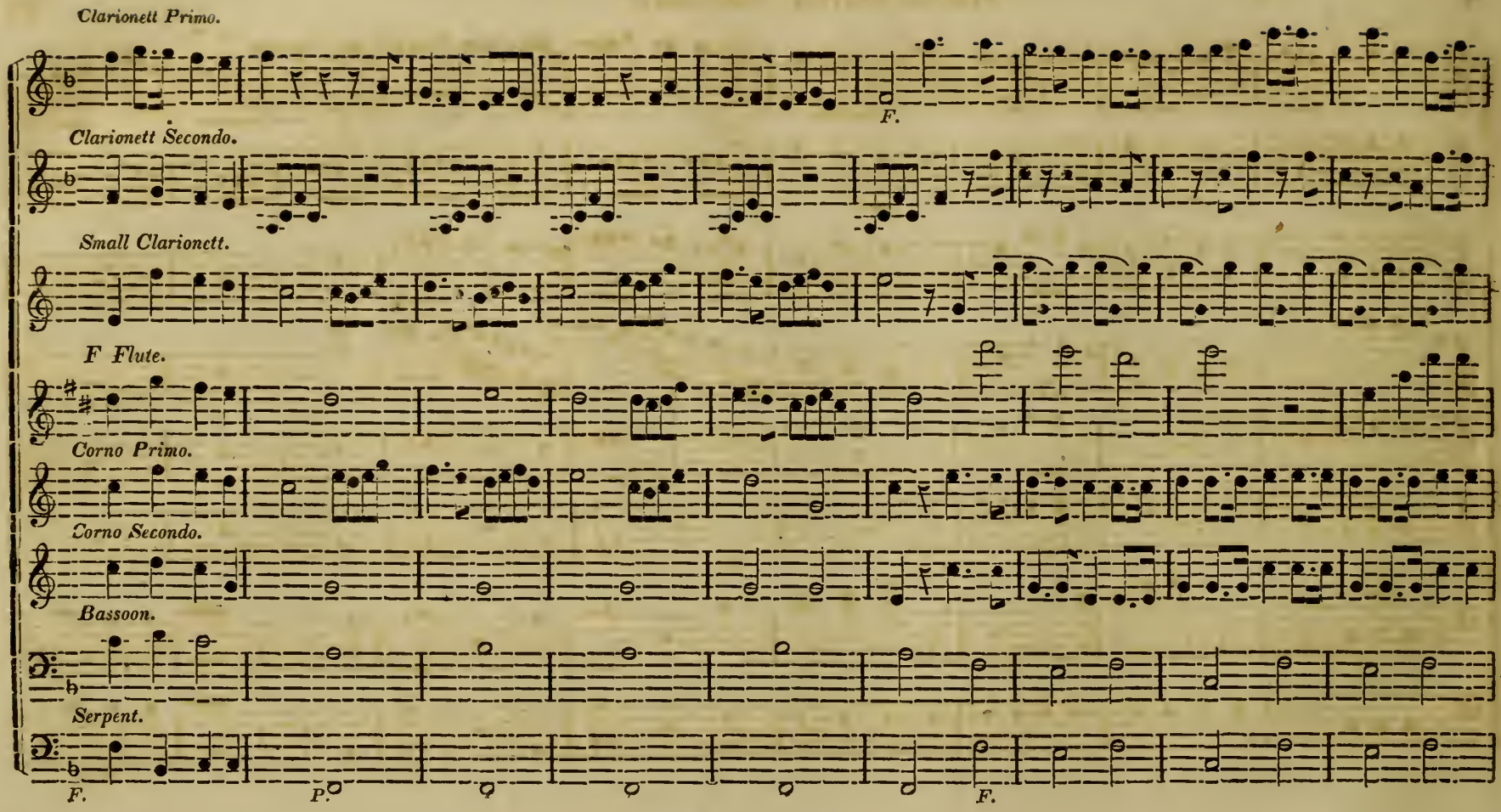




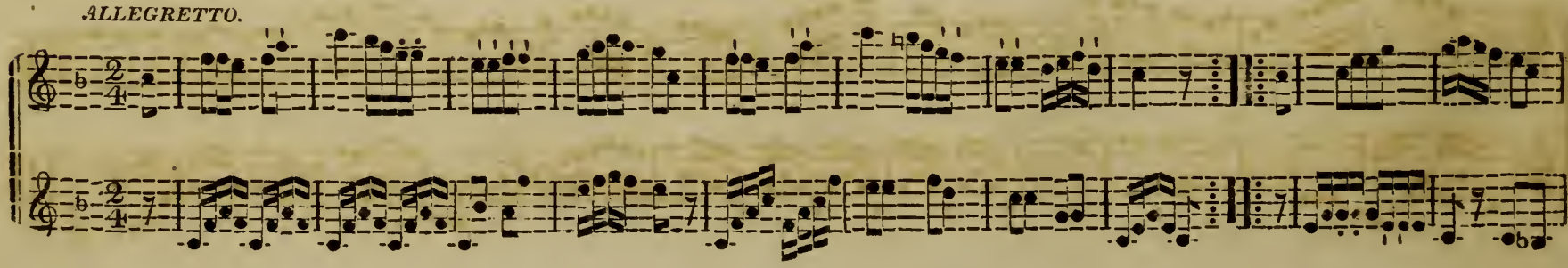
A Favourite Air, *continued.*

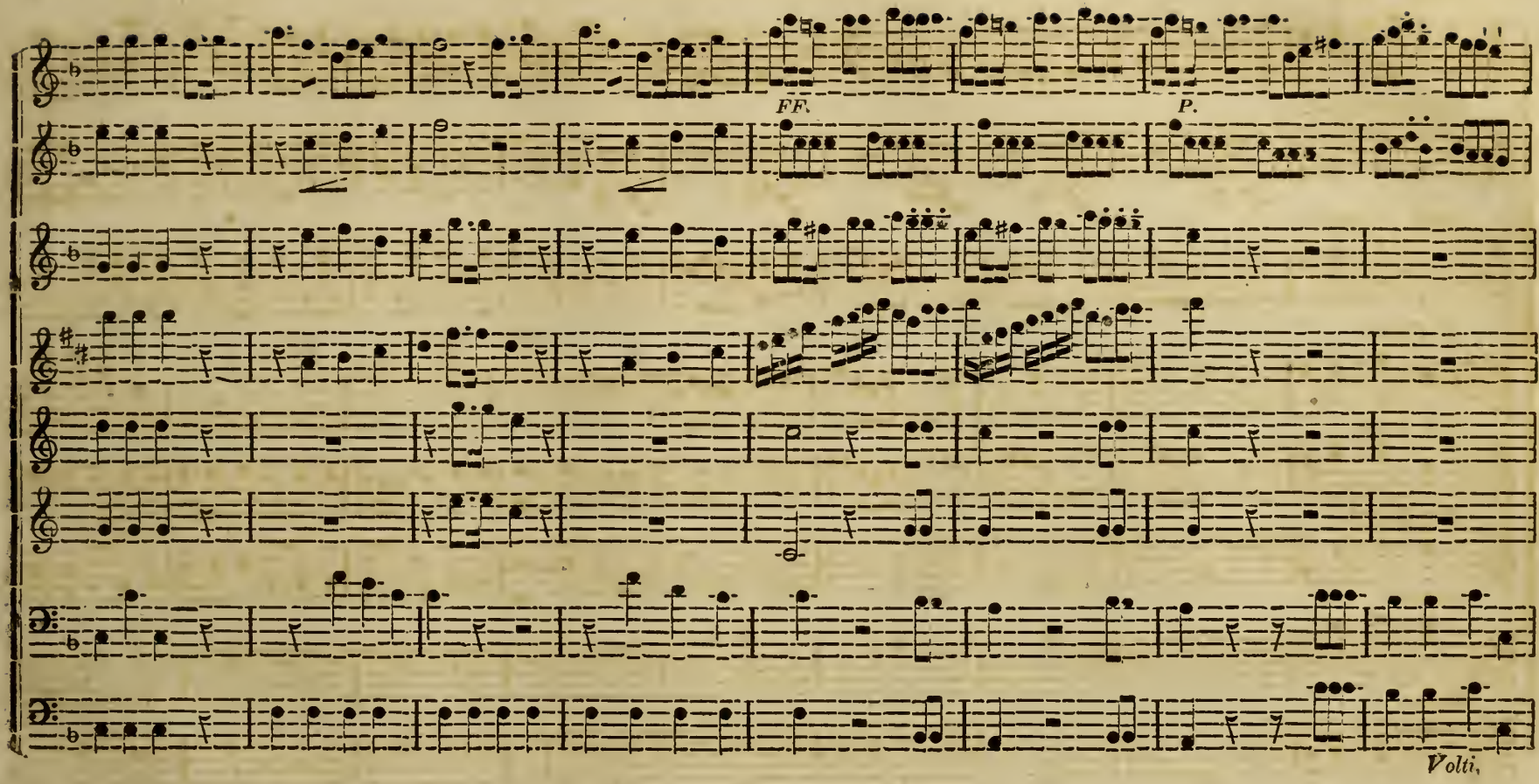


Maine March, *continued.*

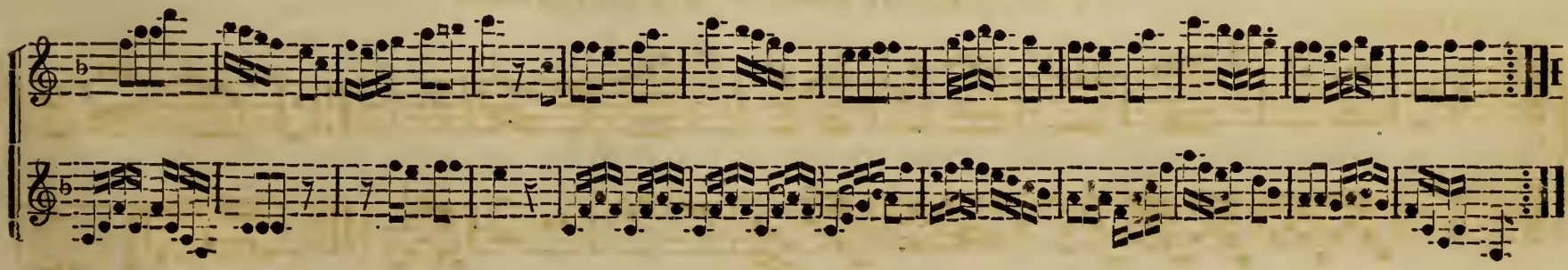


Quickstep.—A Duet for two Clarionetts.

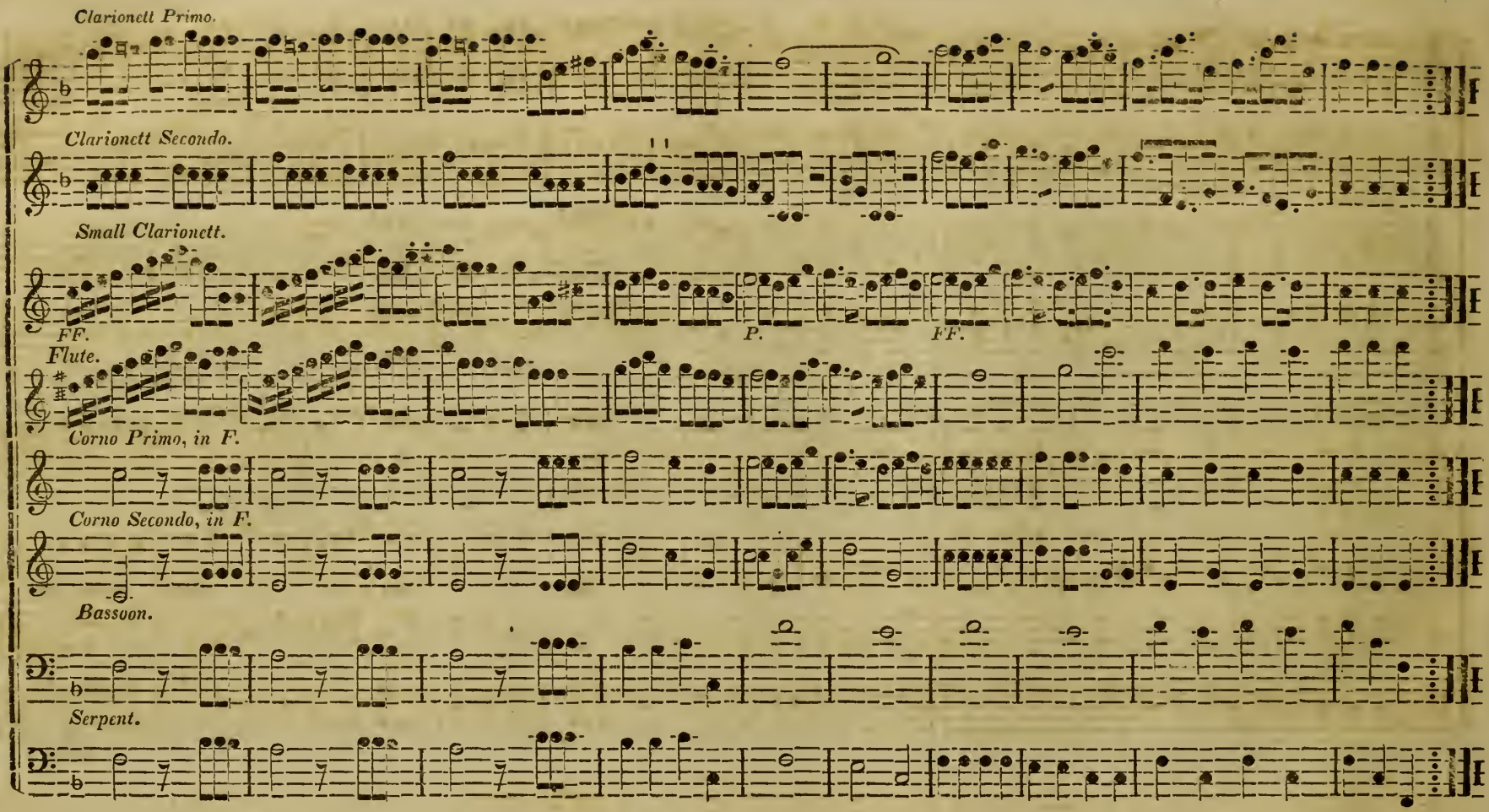




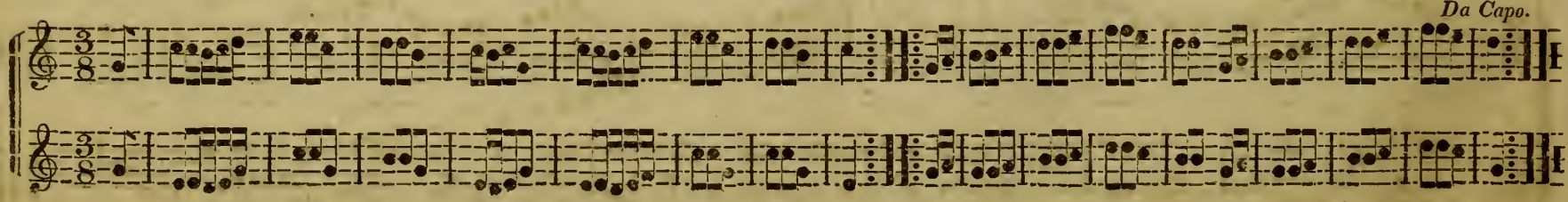
Duet, *continued.*

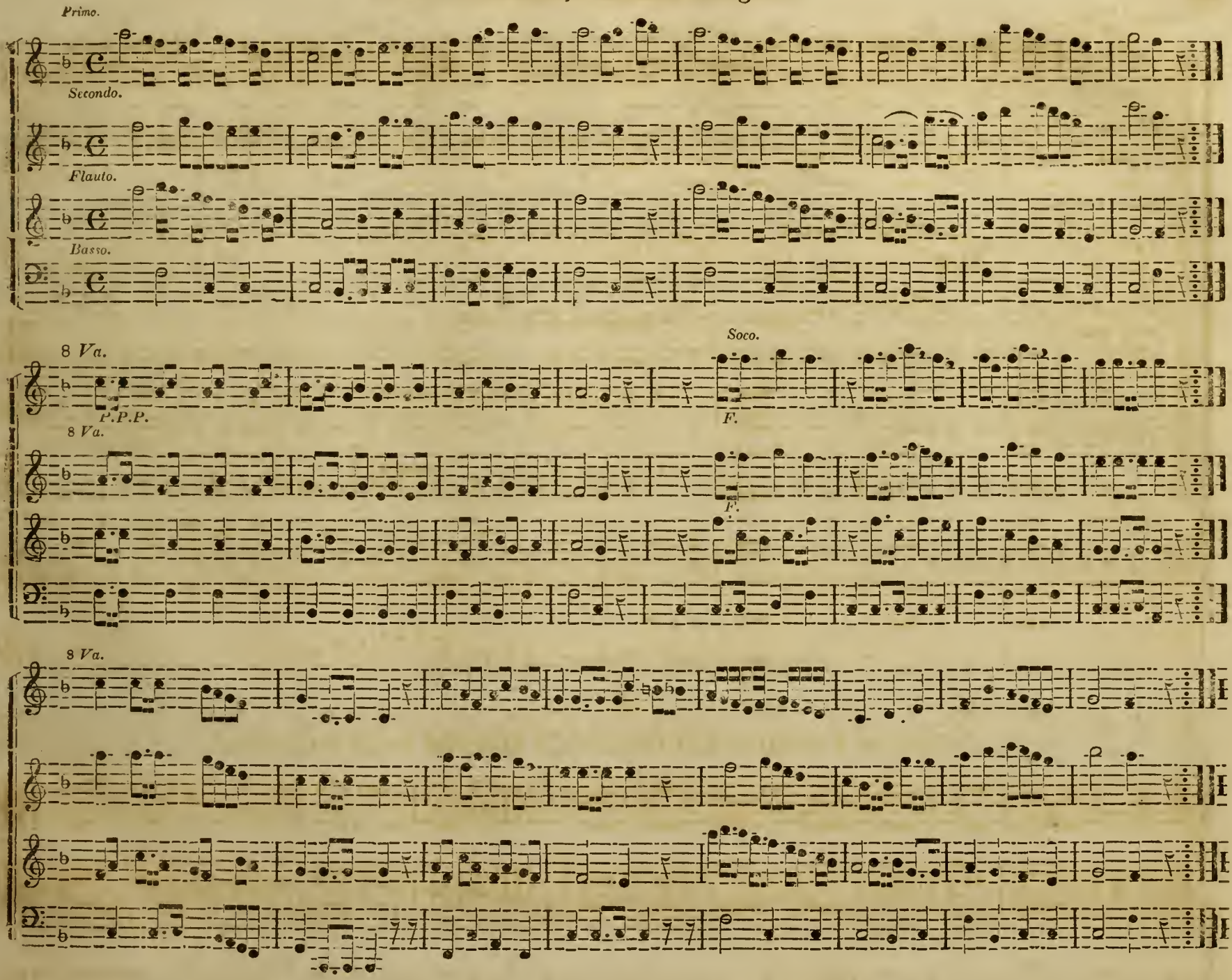


Maine March, *continued.*

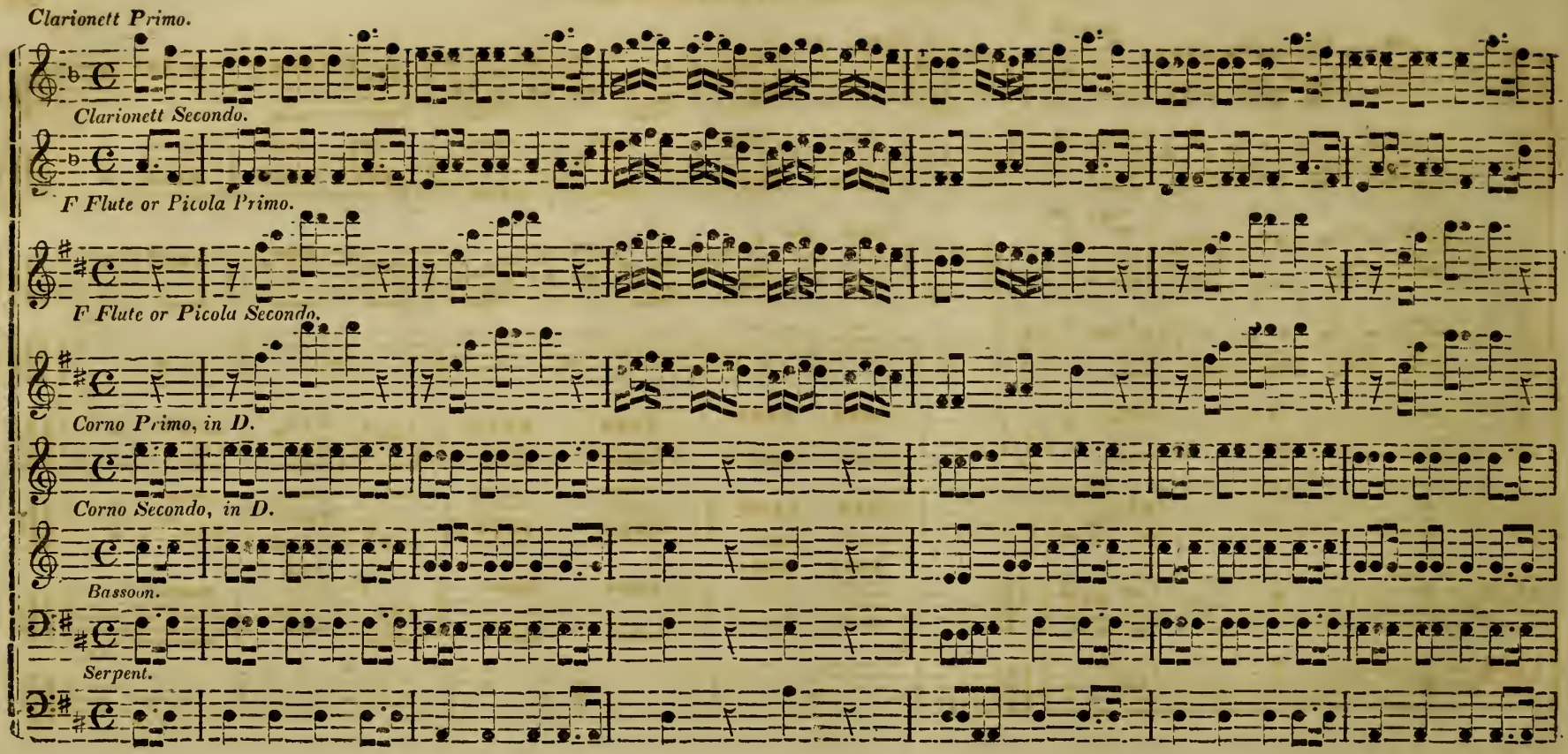


Waltz in Valentine and Orson.—A Duet for two Clarionetts.

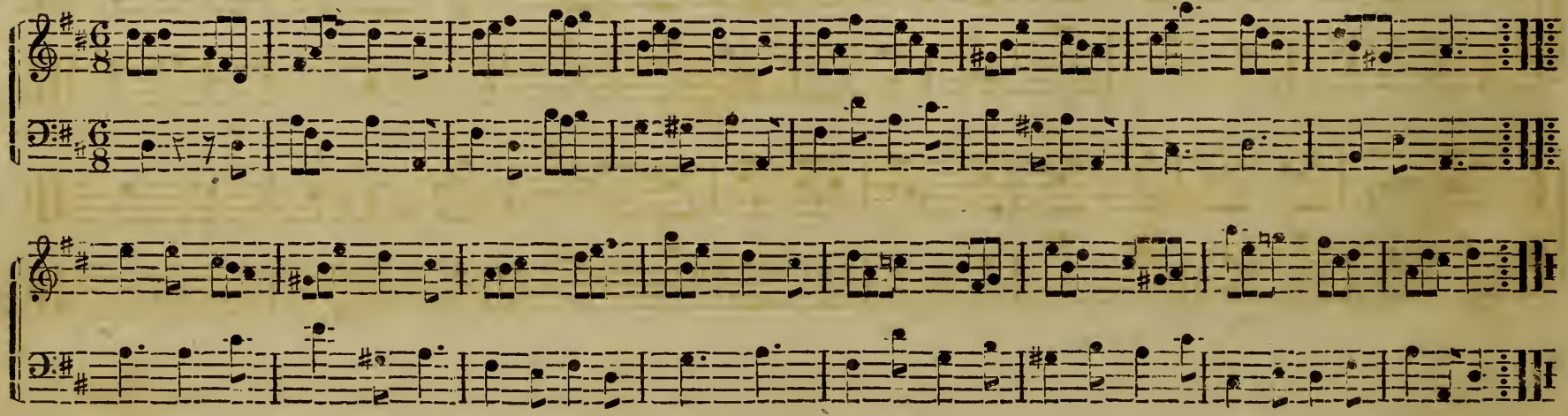


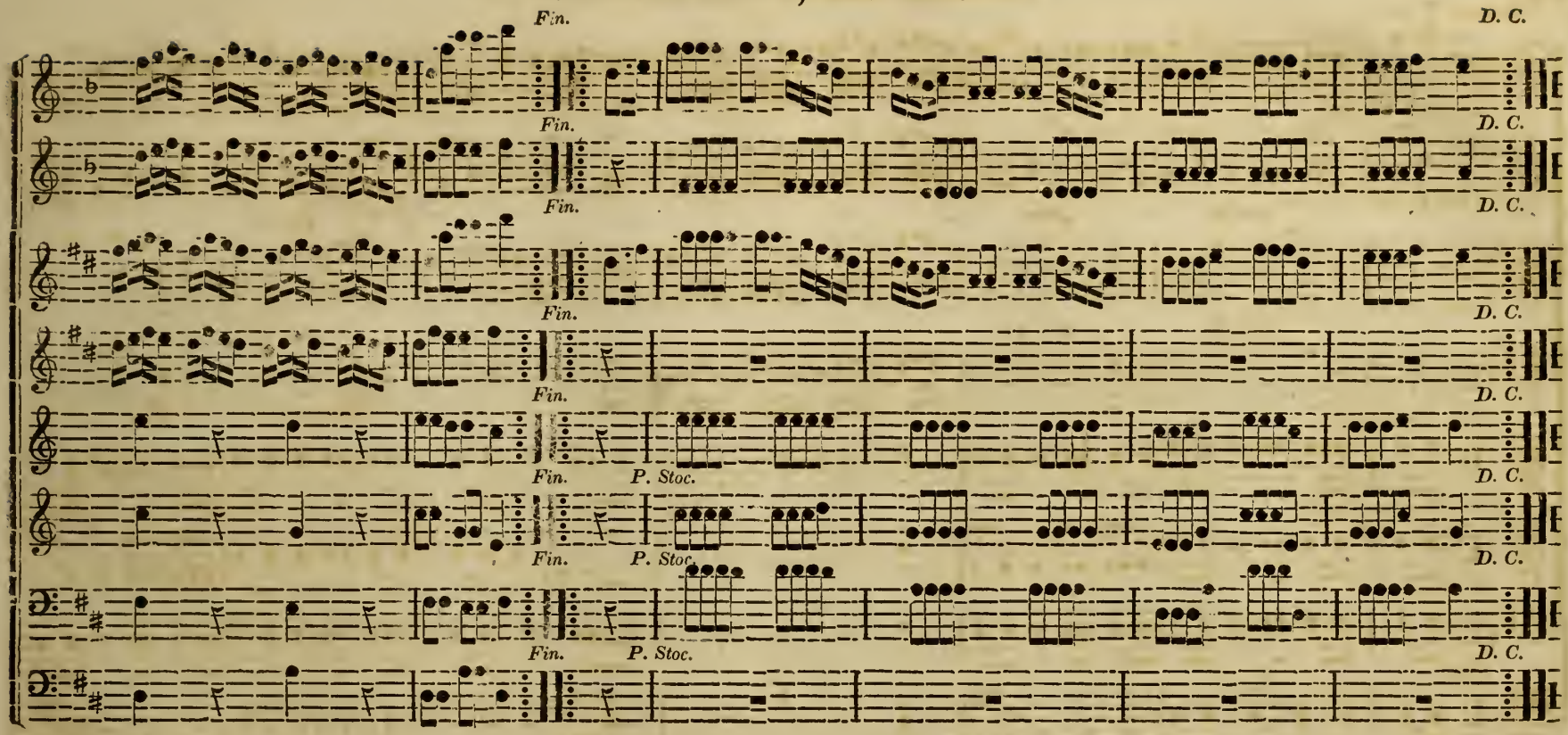

Primo.
Secondo.
Flauto.
Basso.
8 Va.
P.P.P.
Soco.
F.
8 Va.
F.
8 Va.

Missouri March.

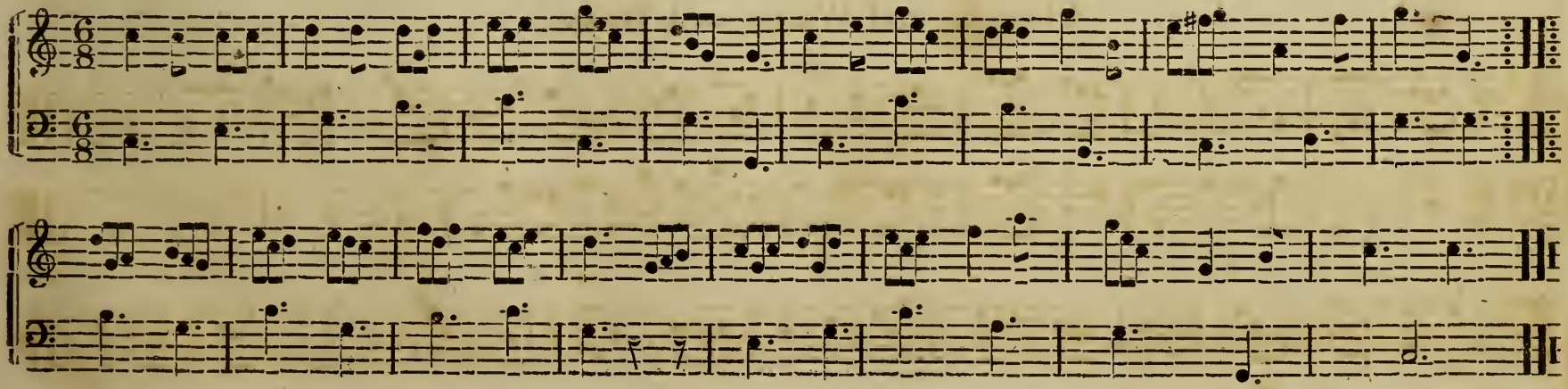


Charlotte and Werter.—A Dance.

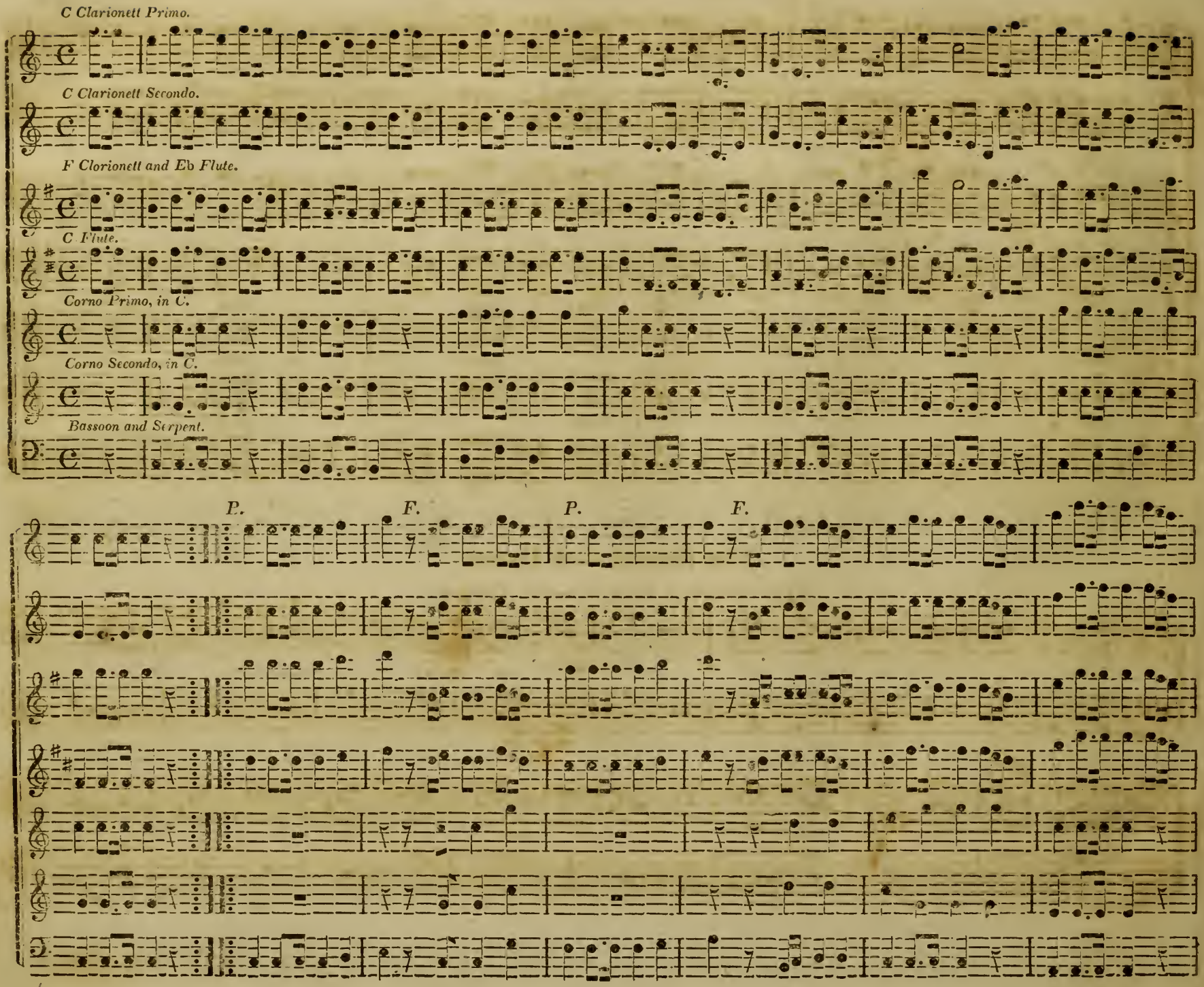


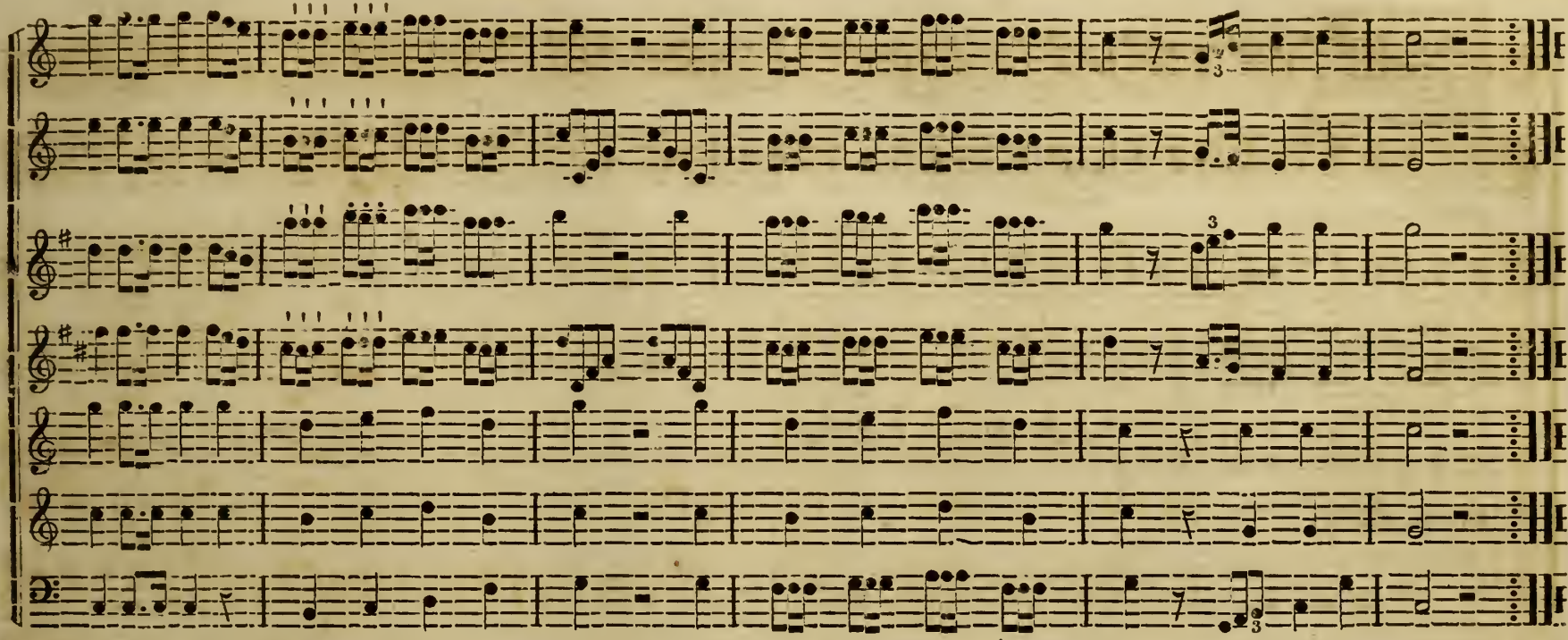


Miss Green's Fancy.—A Dance.

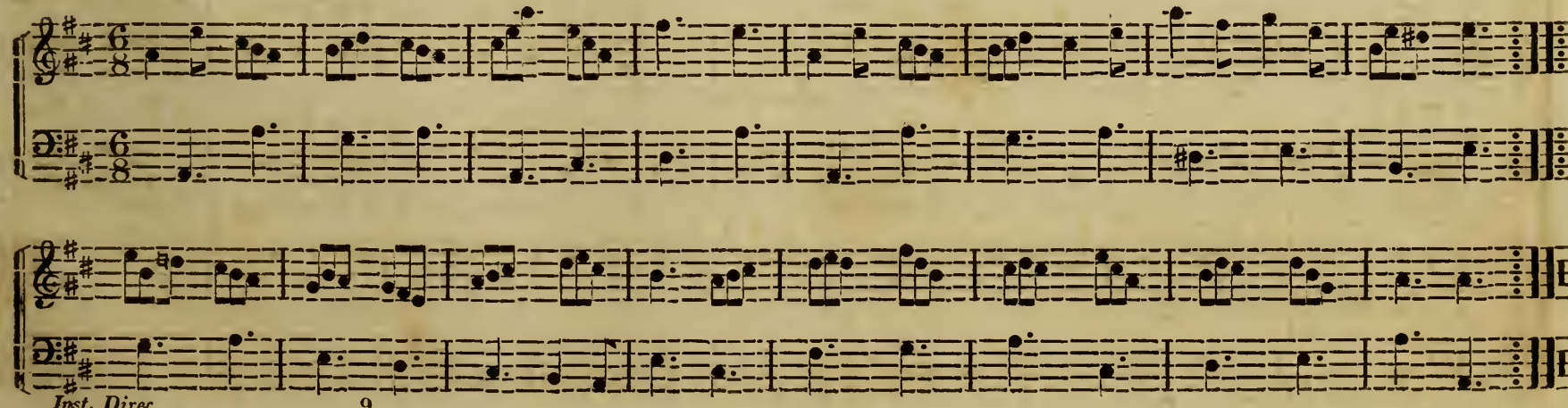


Royal Arch Masons' March.

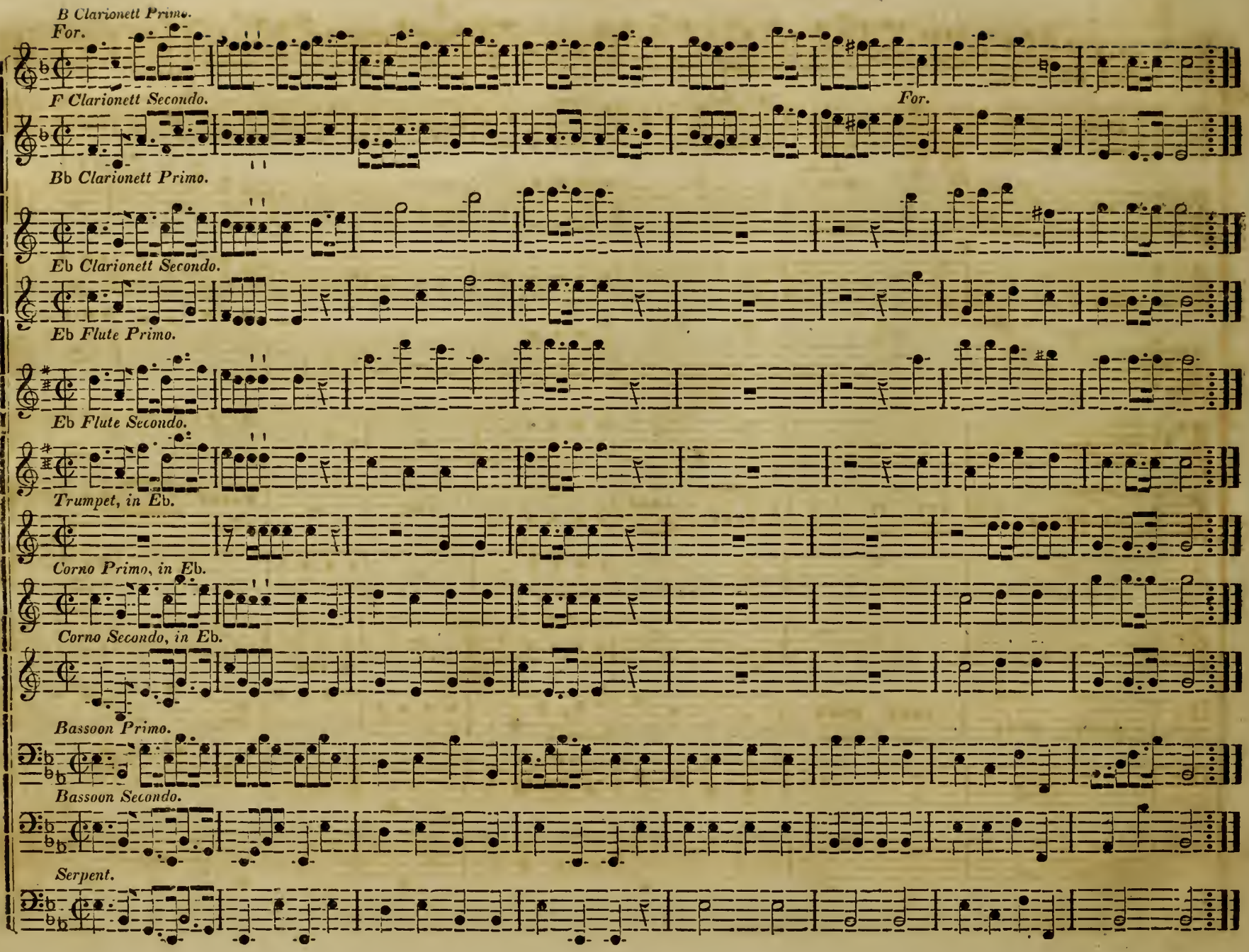


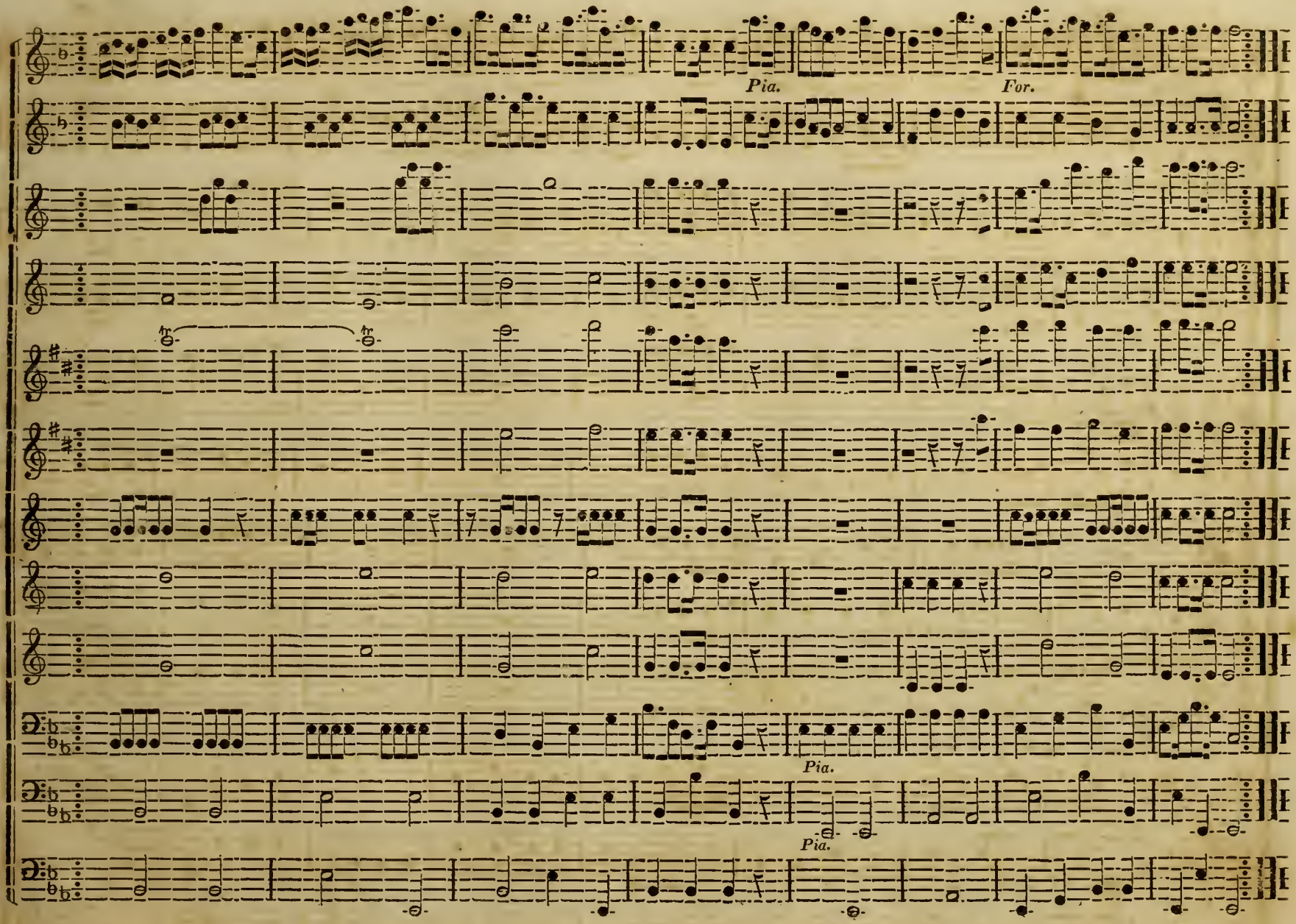


The Hermit.—A Dance.

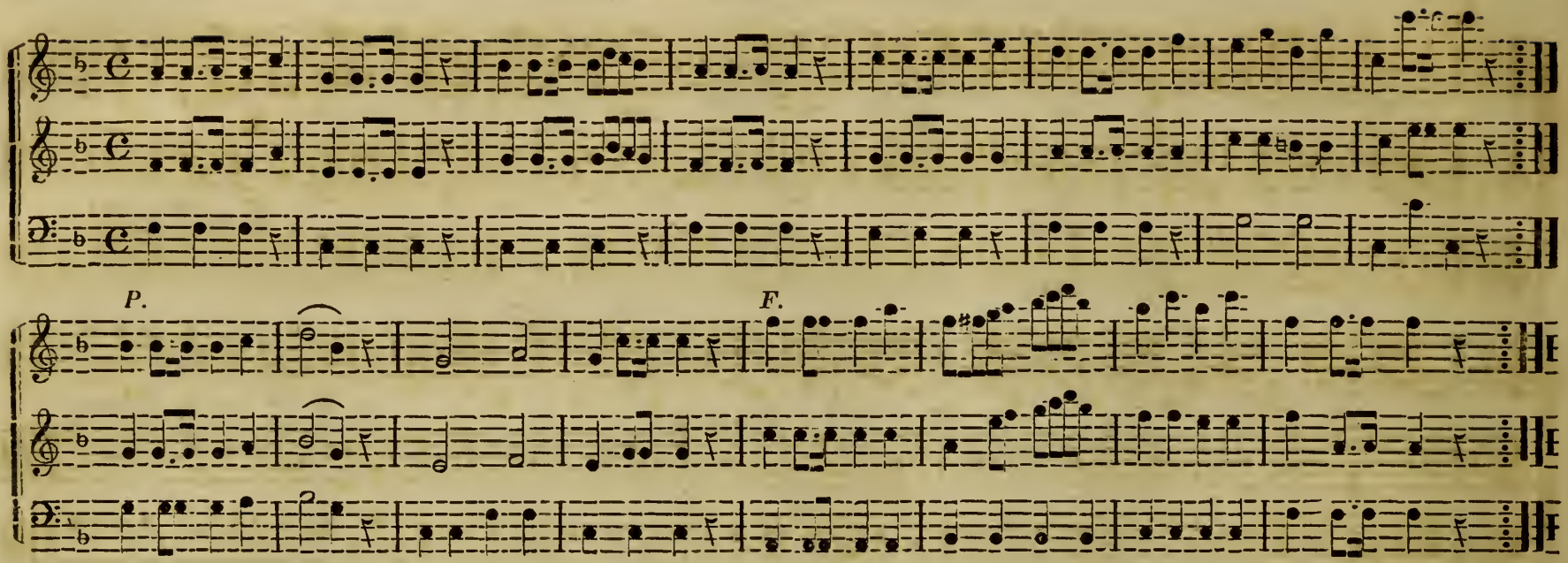


Hallowell March.—Composed by John Bray.

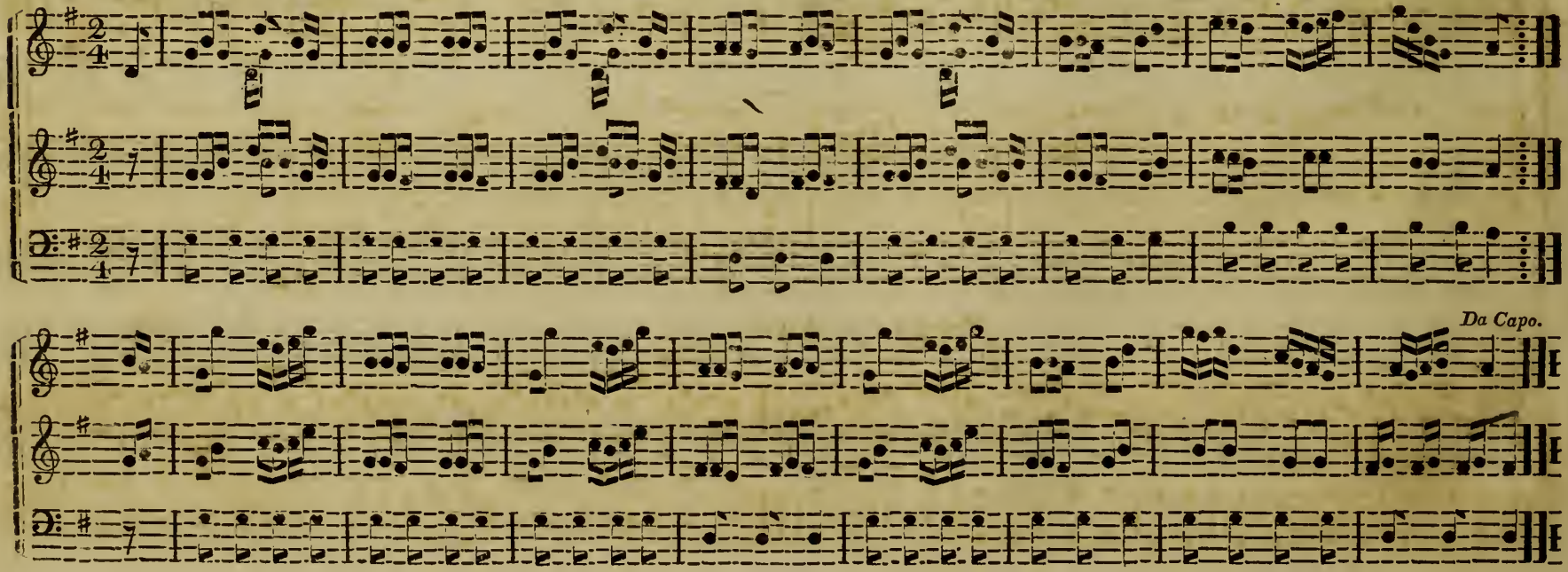


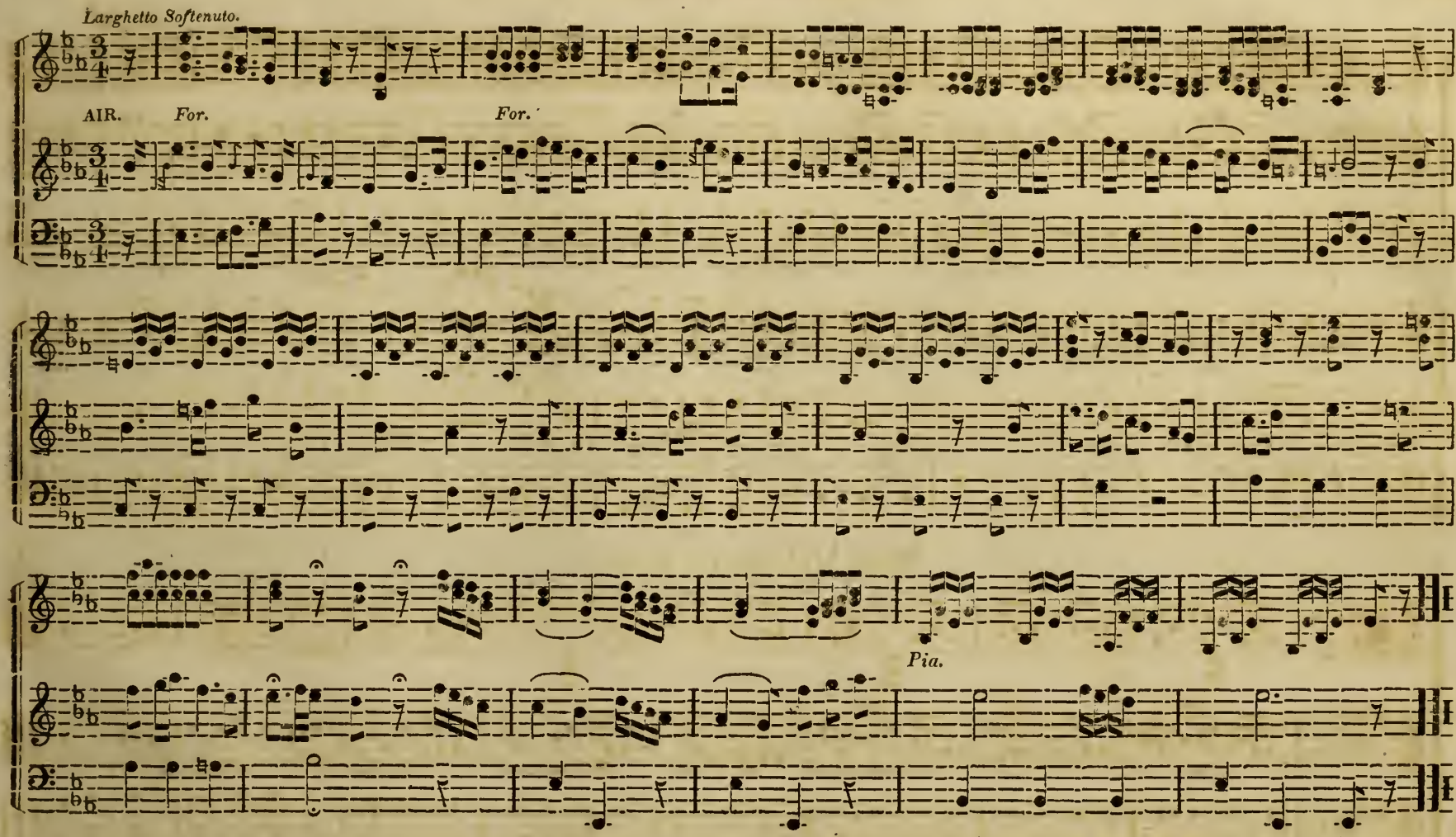

Pia.
For.
Pia.
Pia.

Vigueries' March.

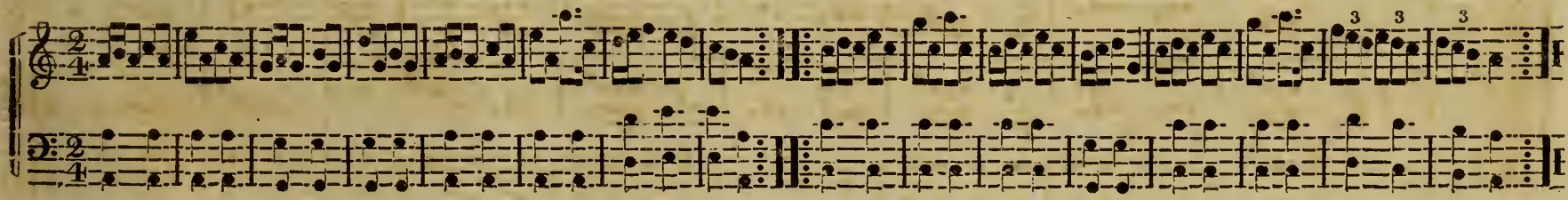


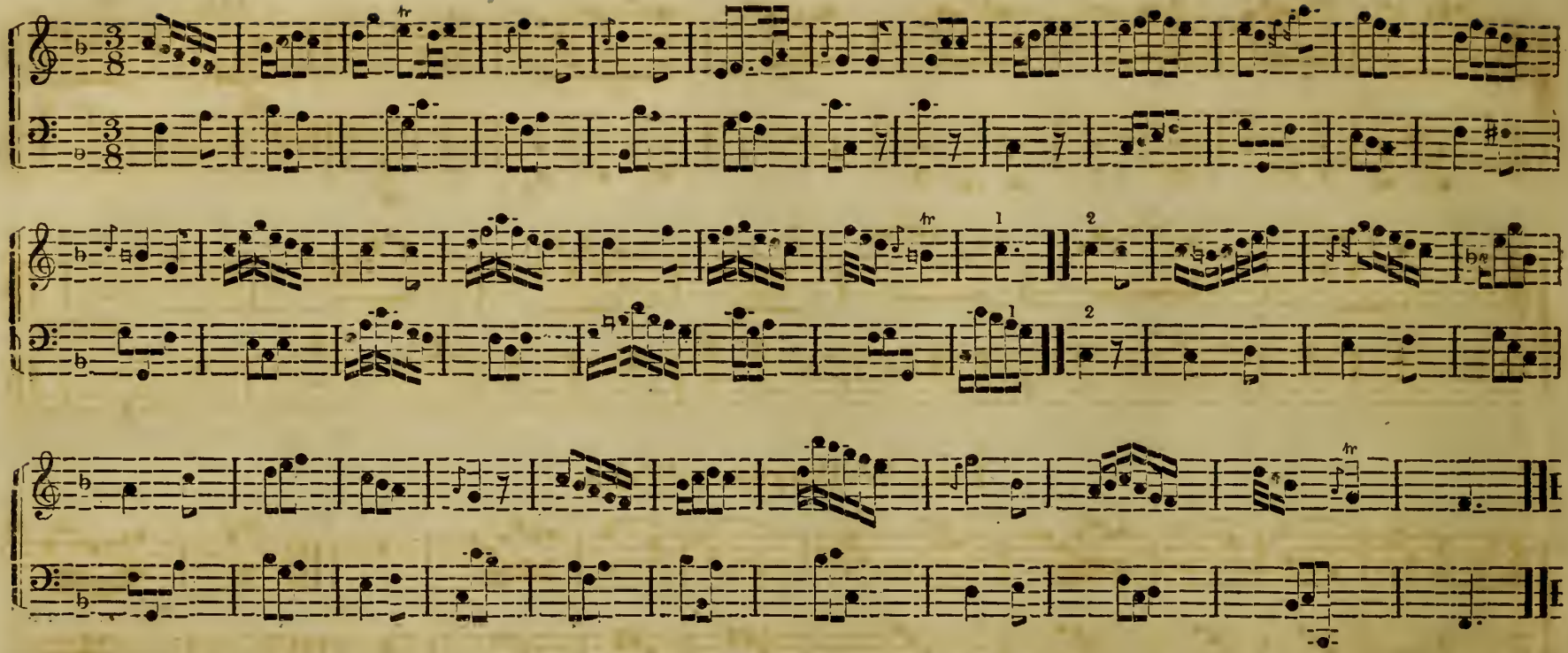
Miss McCloud's Reel.



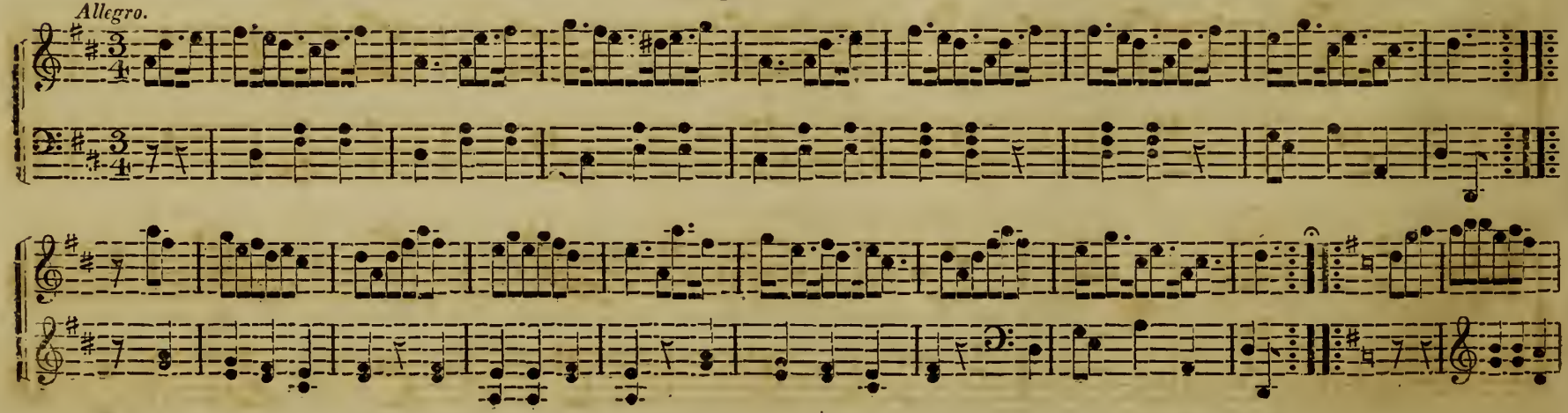


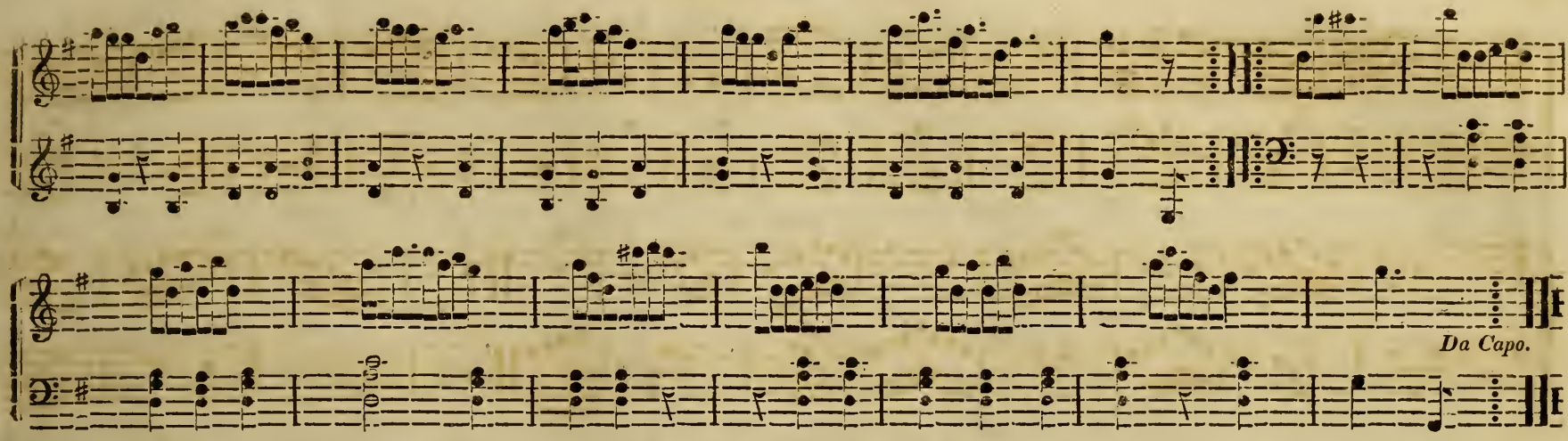
Peggy 's Awa.



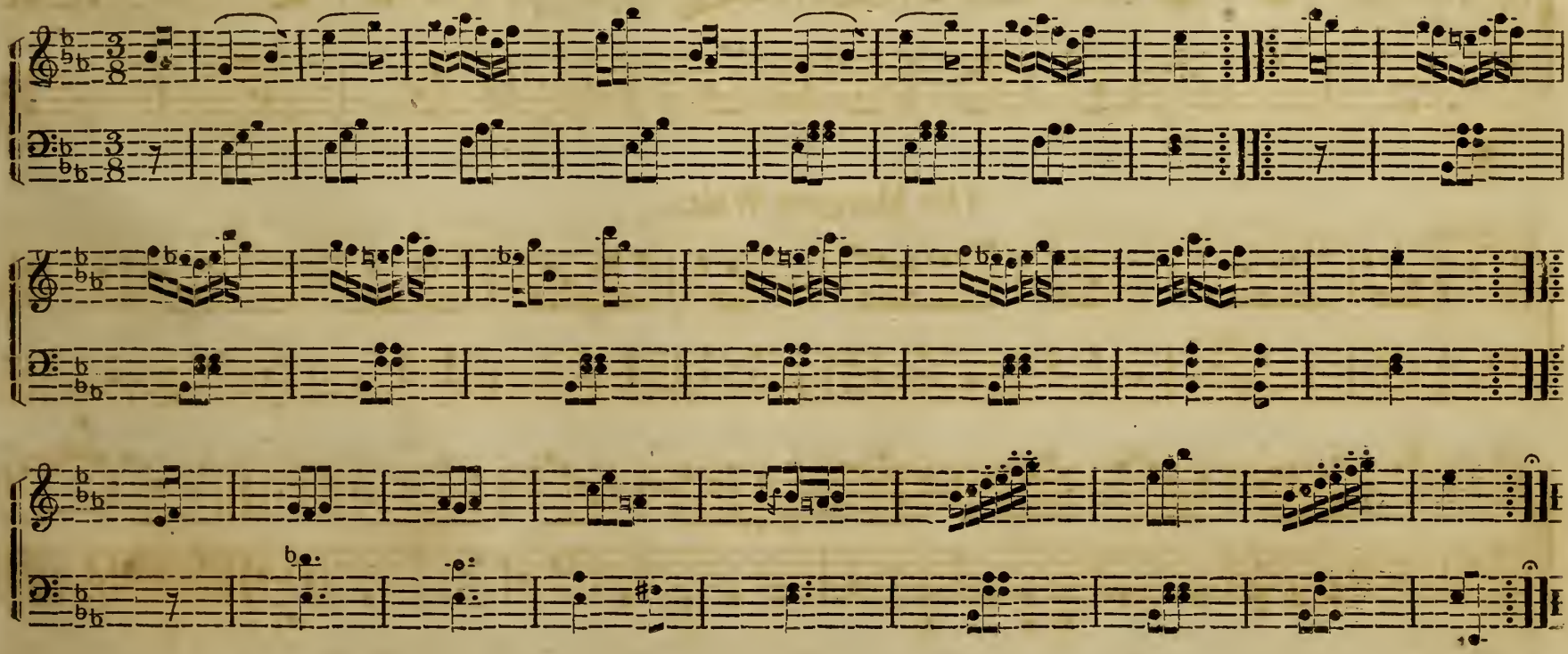


The Margate Waltz.



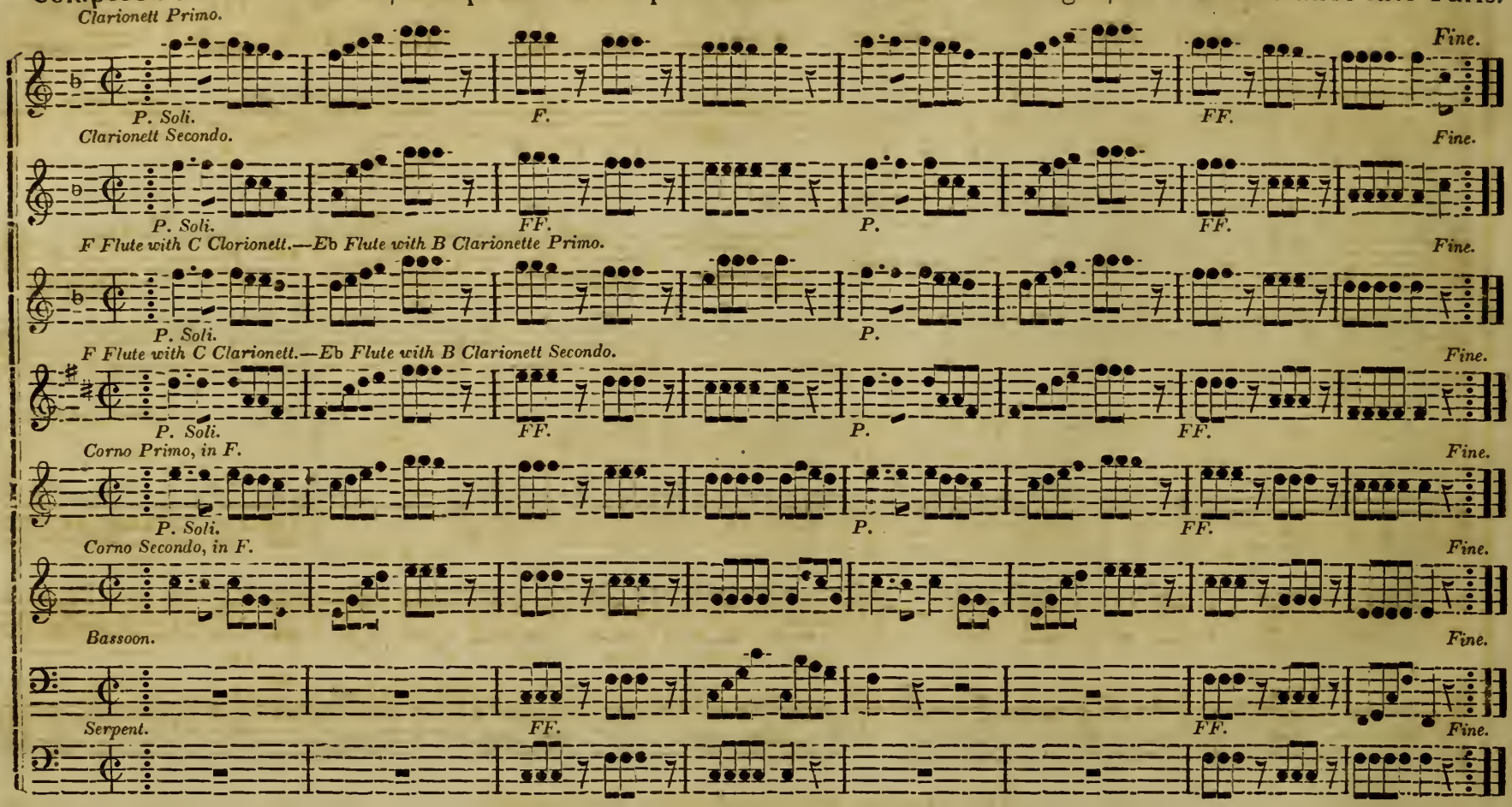


Lord Wellington's Waltz.

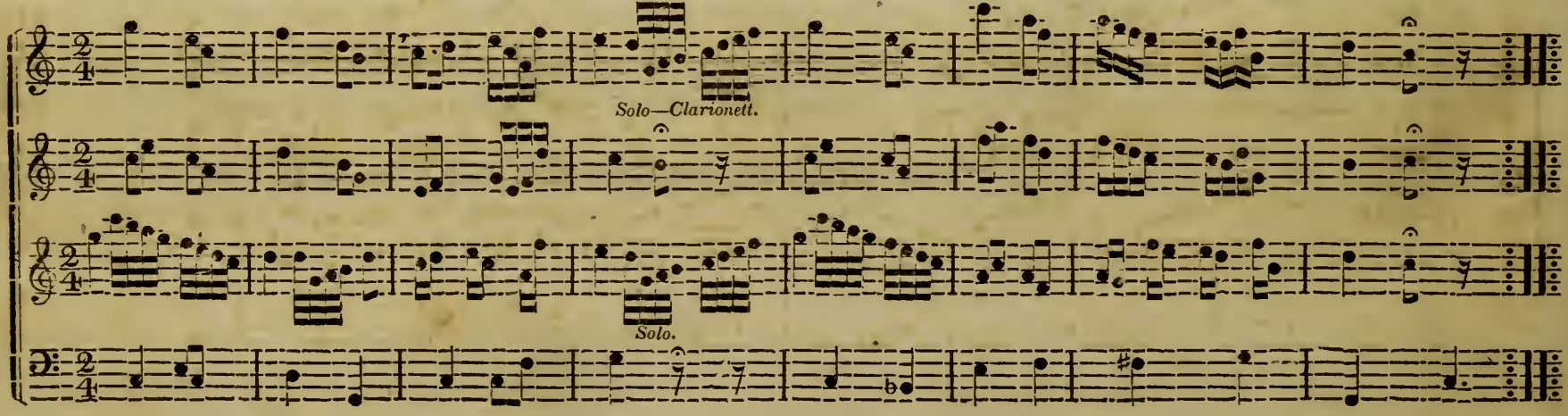


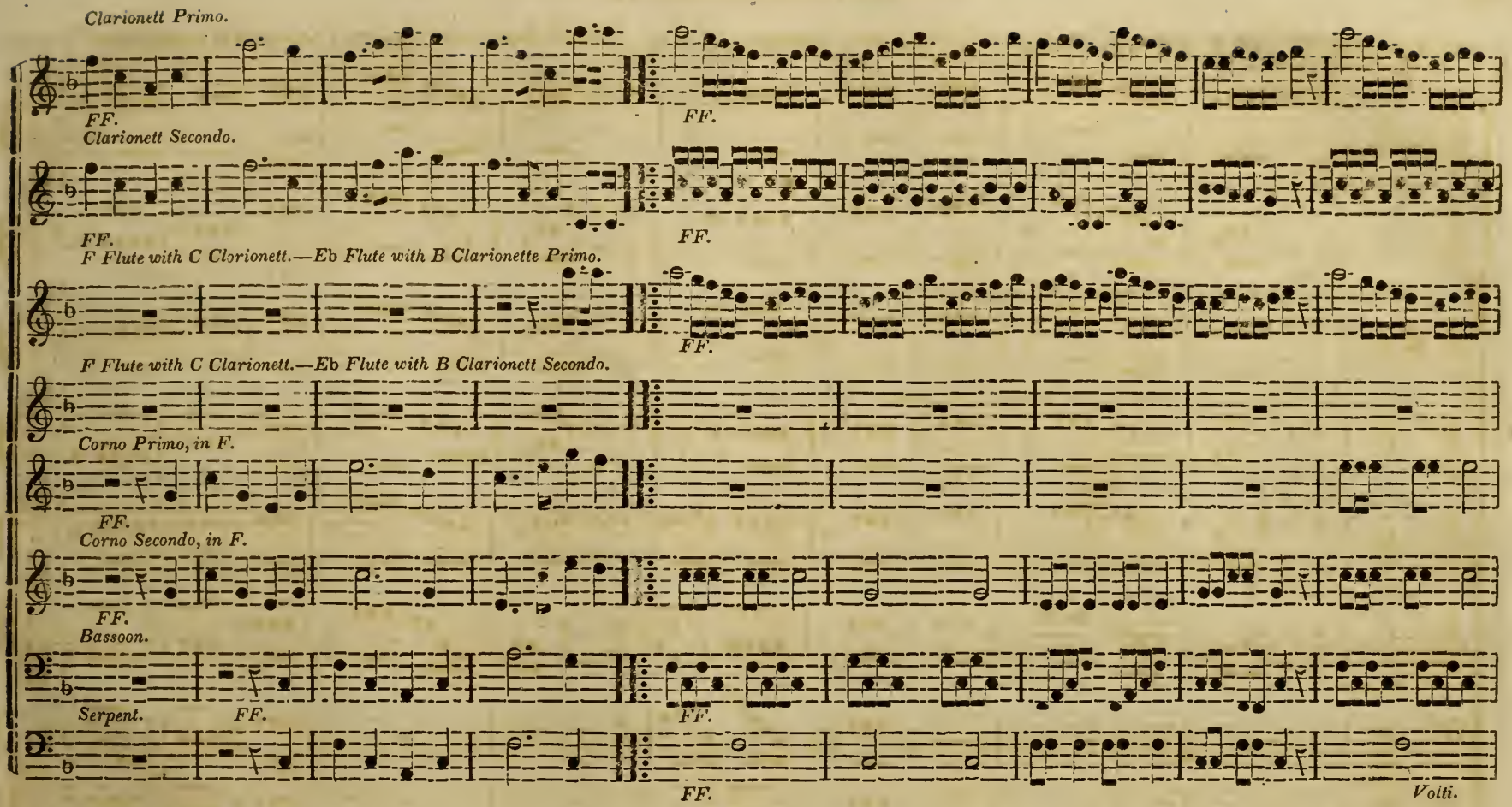
Alexander's March.

Composed for the occasion, and performed in presence of the Allied Sovereigns, on their entrance into Paris.

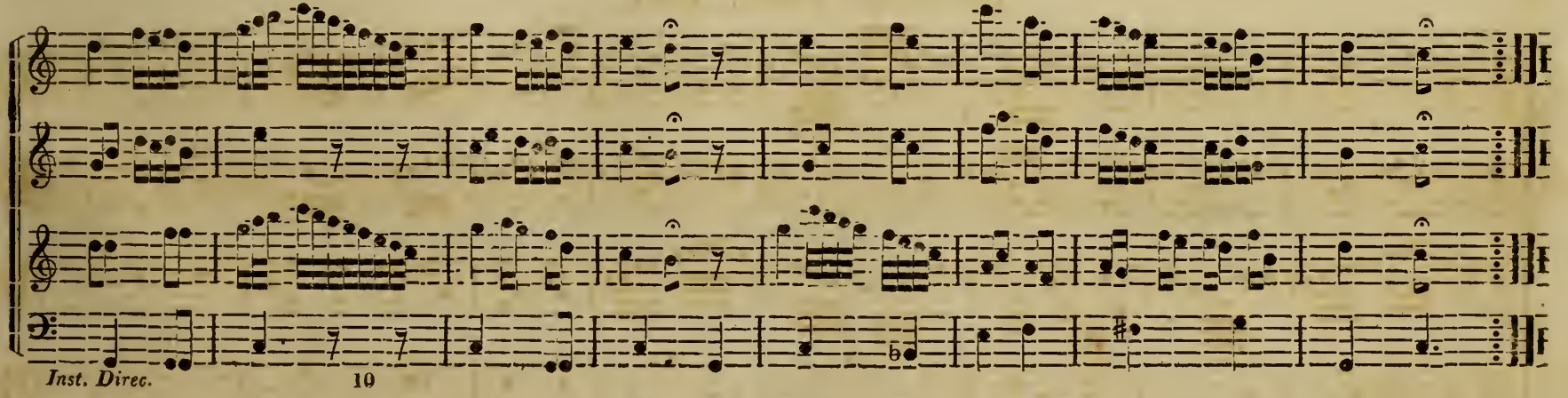


Aria in the Brazen Mask.

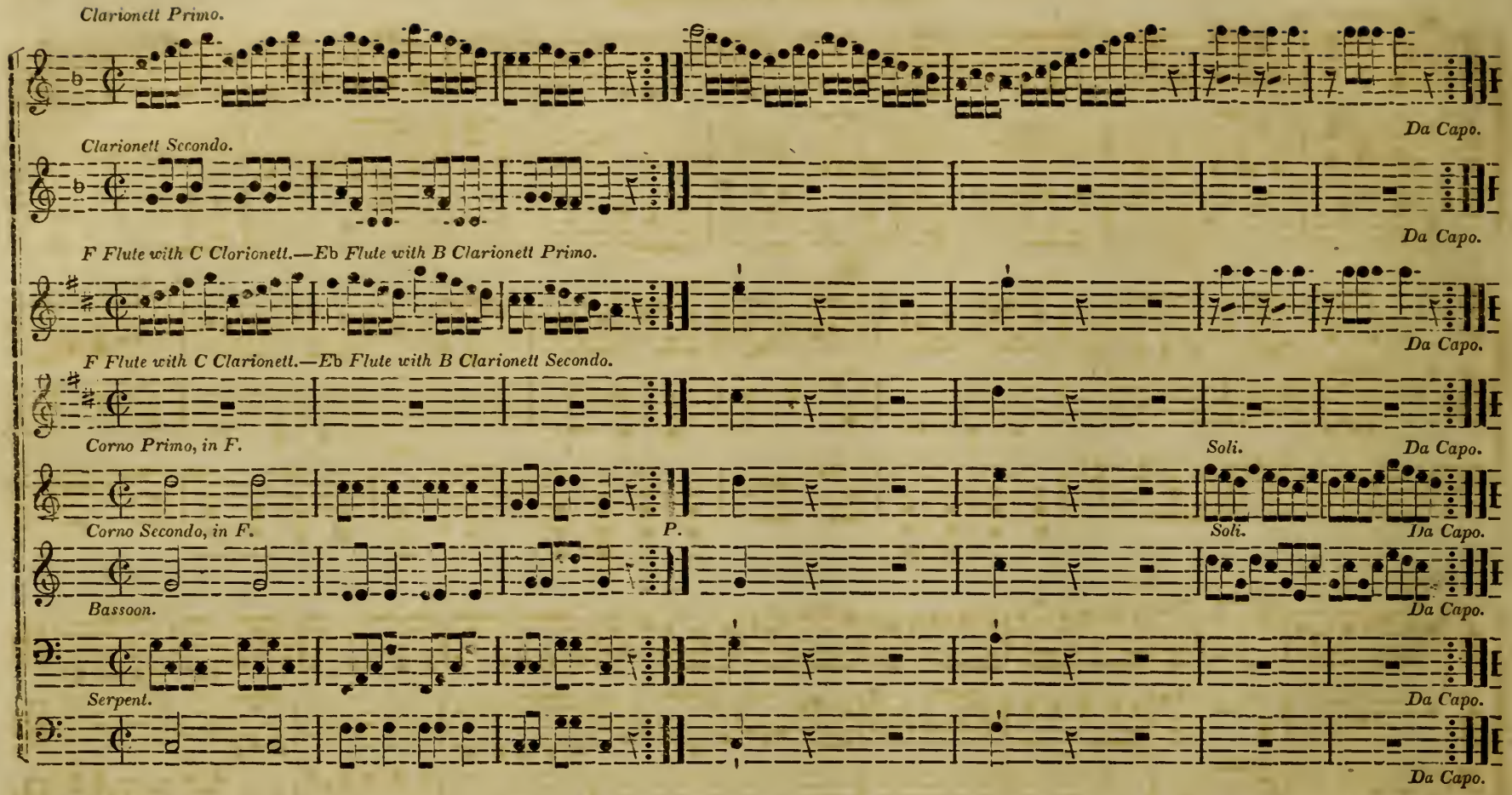




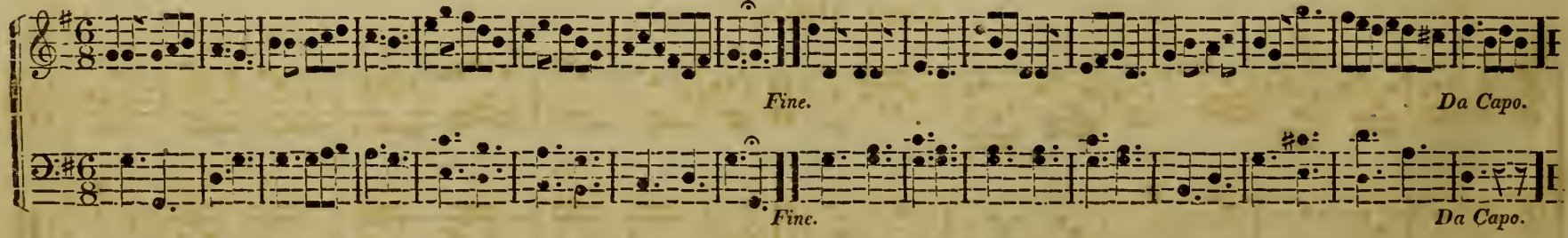
Aria in the Brazen Mask, *continued.*

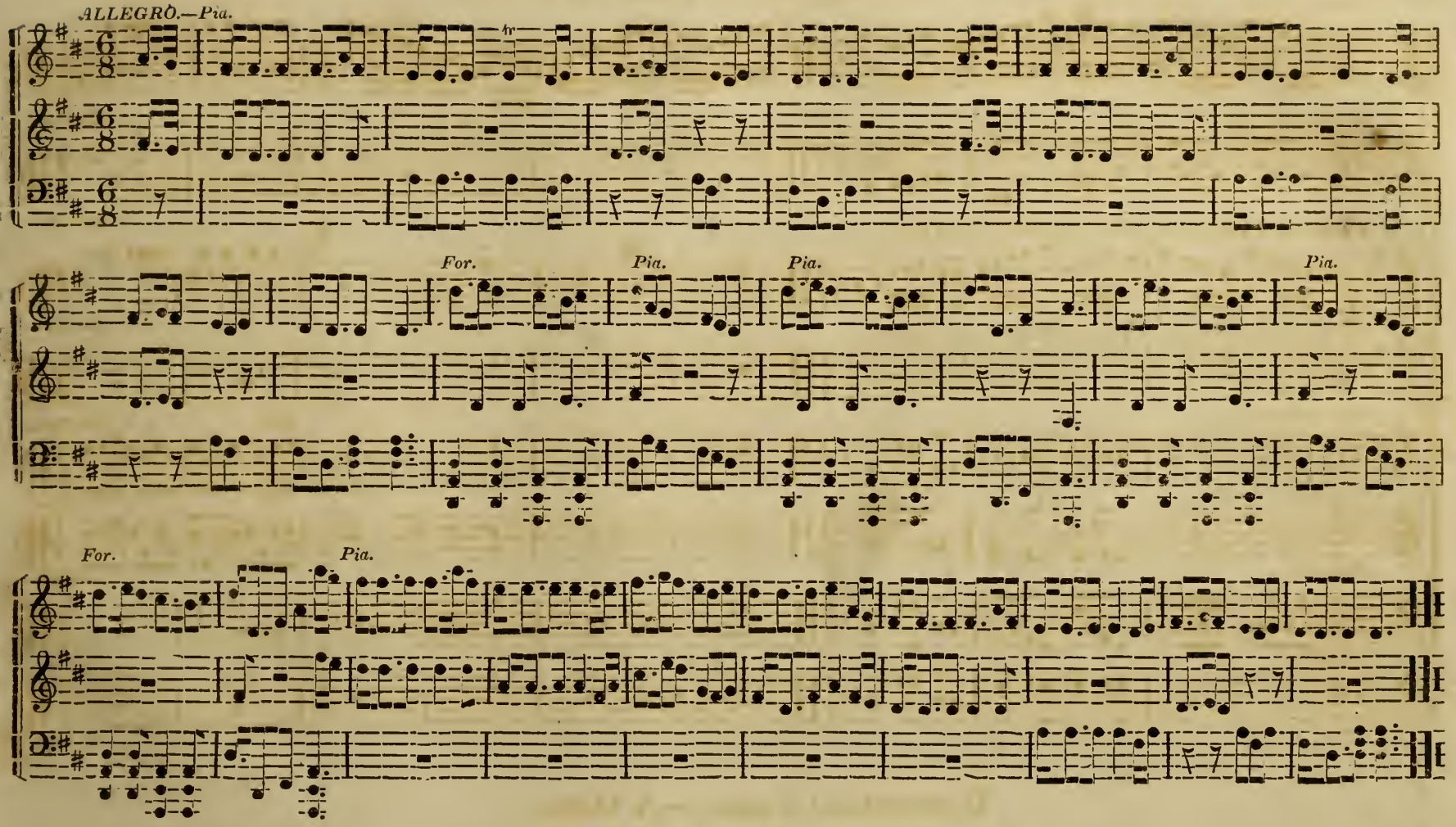


Alexander's March, *continued.*

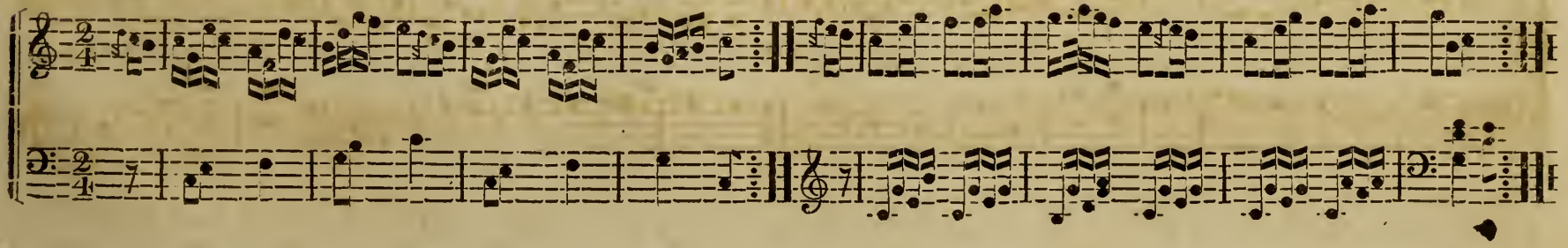


Birmingham Lasses.—A Dance.

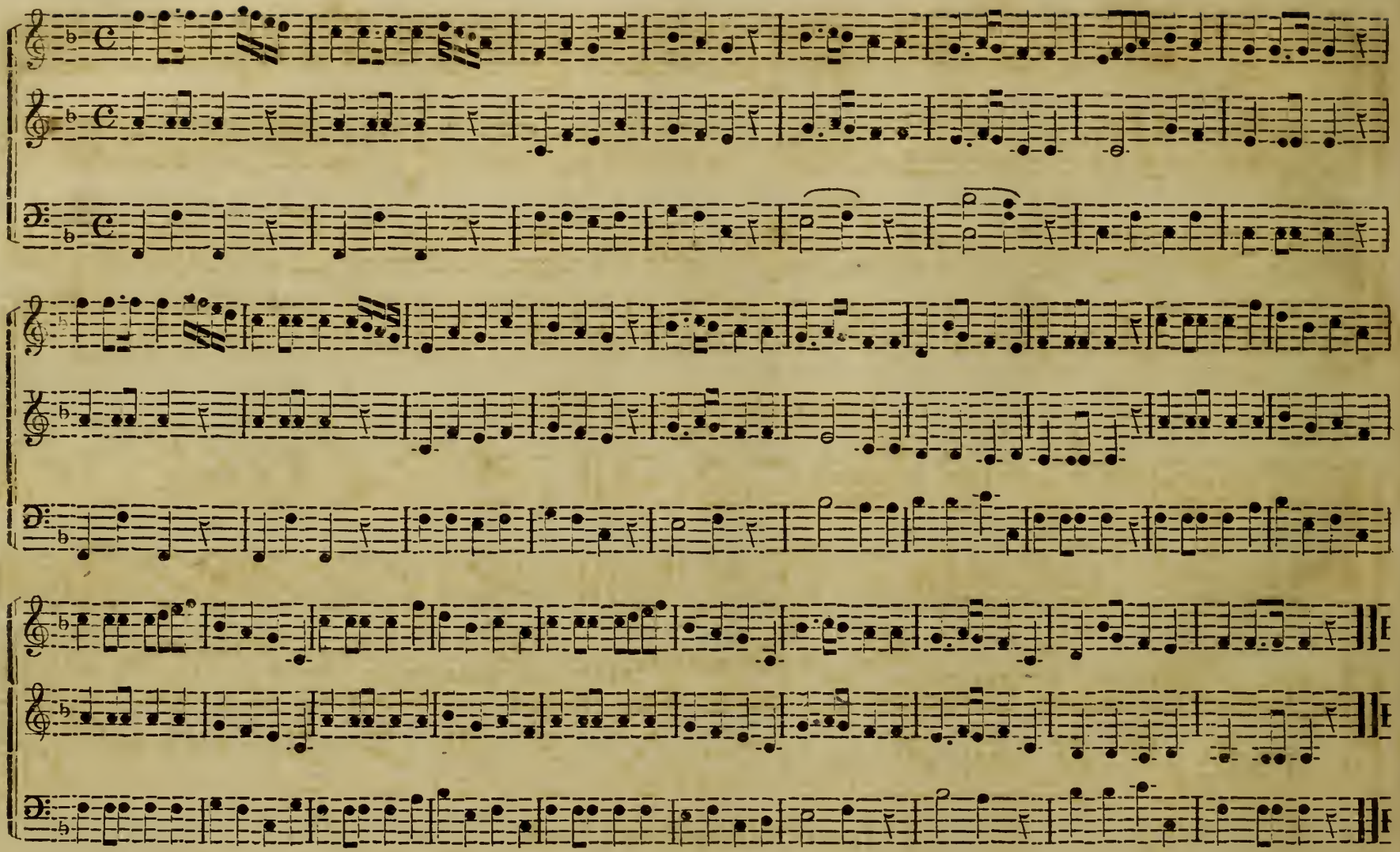




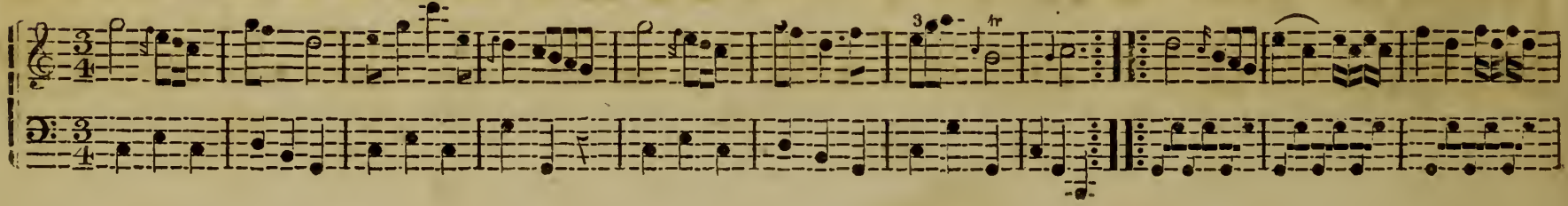
Caro Dolce.

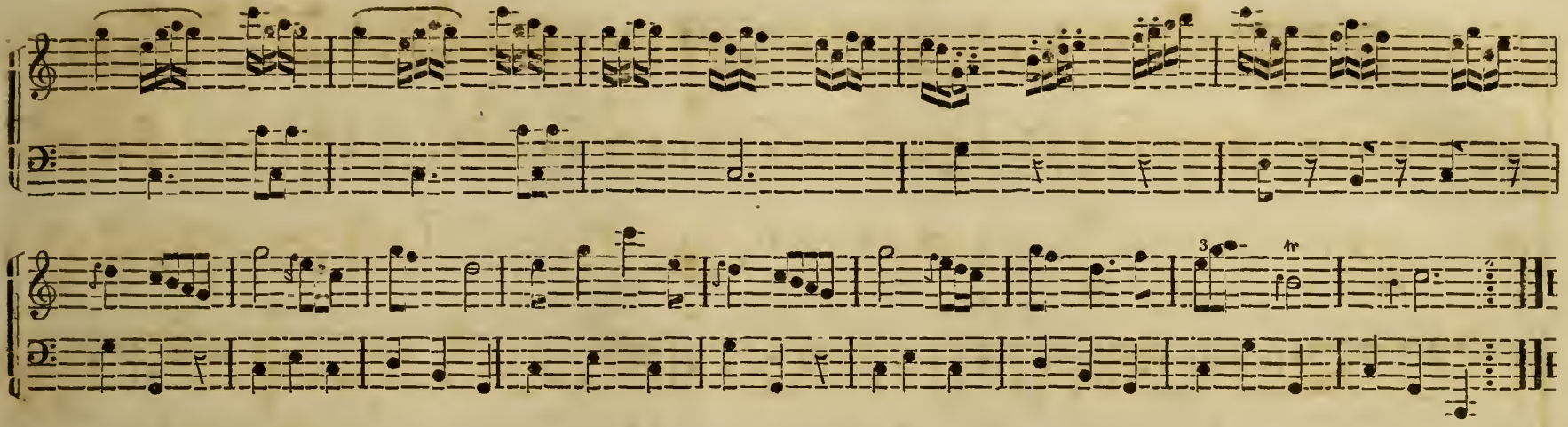


March for Buonaparte's Imperial Guard.

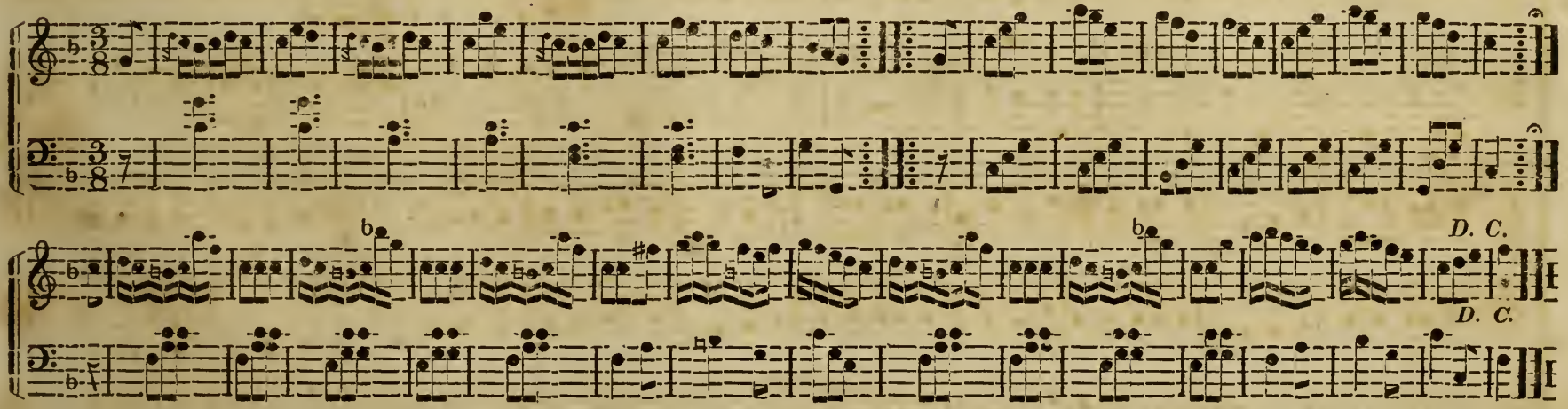


Fisher's Rondeau.

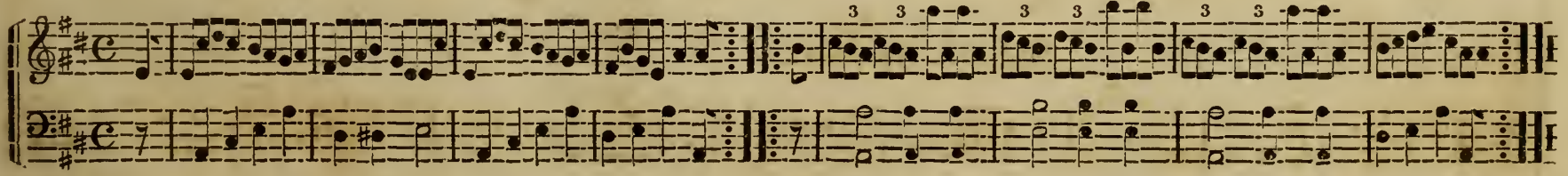




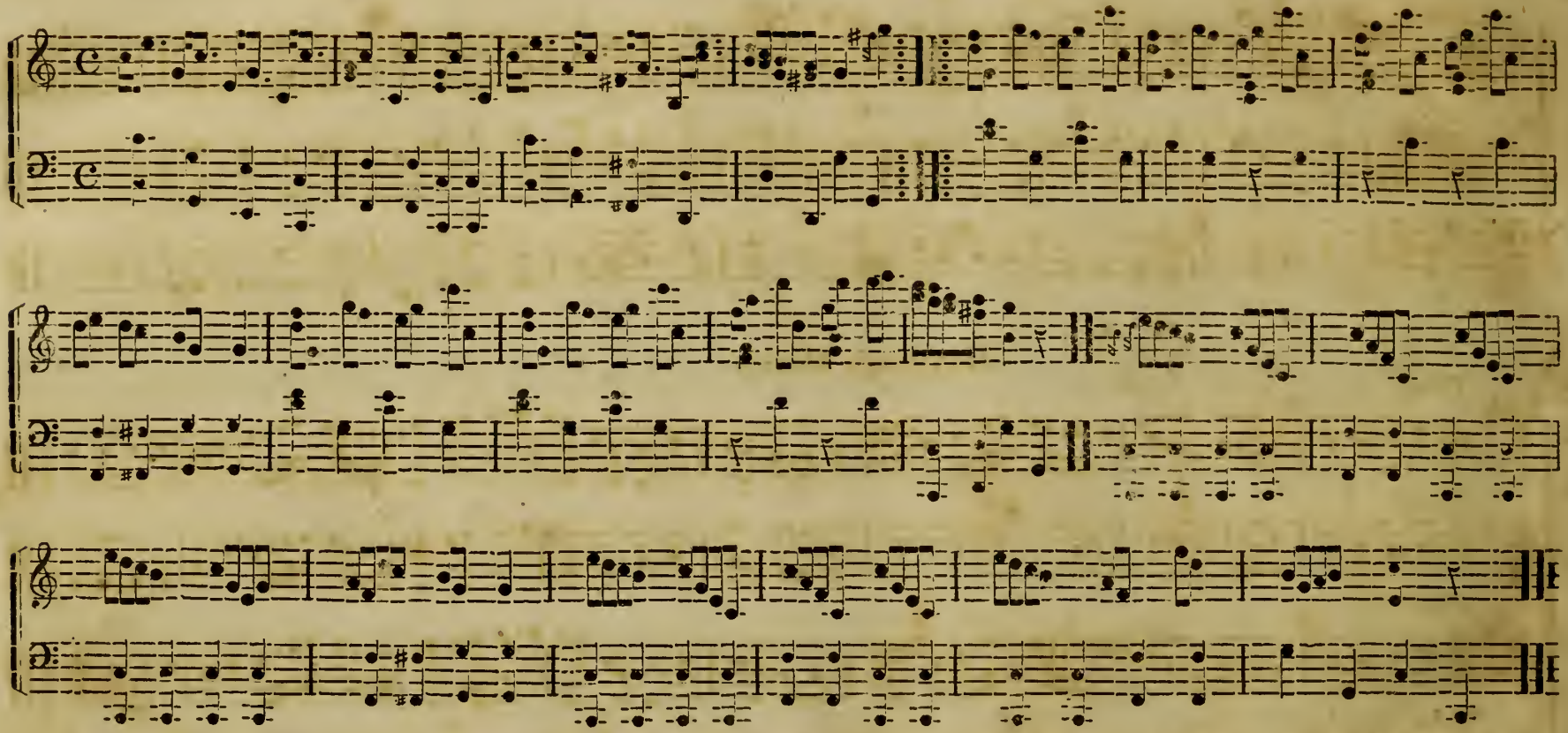
Prince Dolgaruky's Waltz.



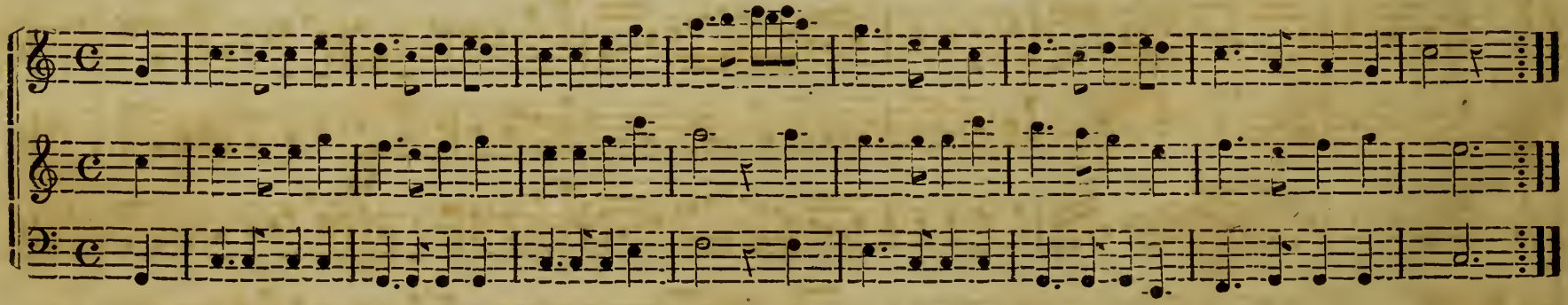
Lord Collingwood's Reel.

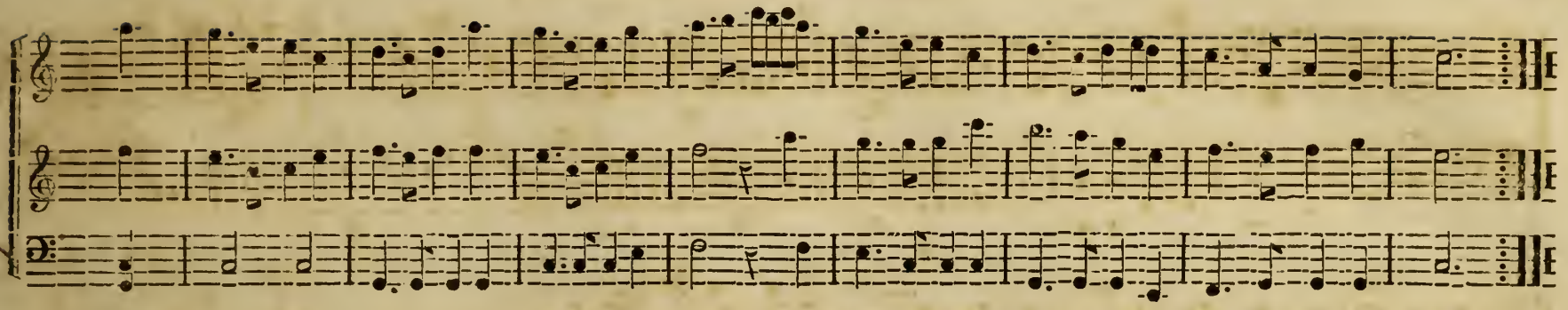


Loch Katrine.

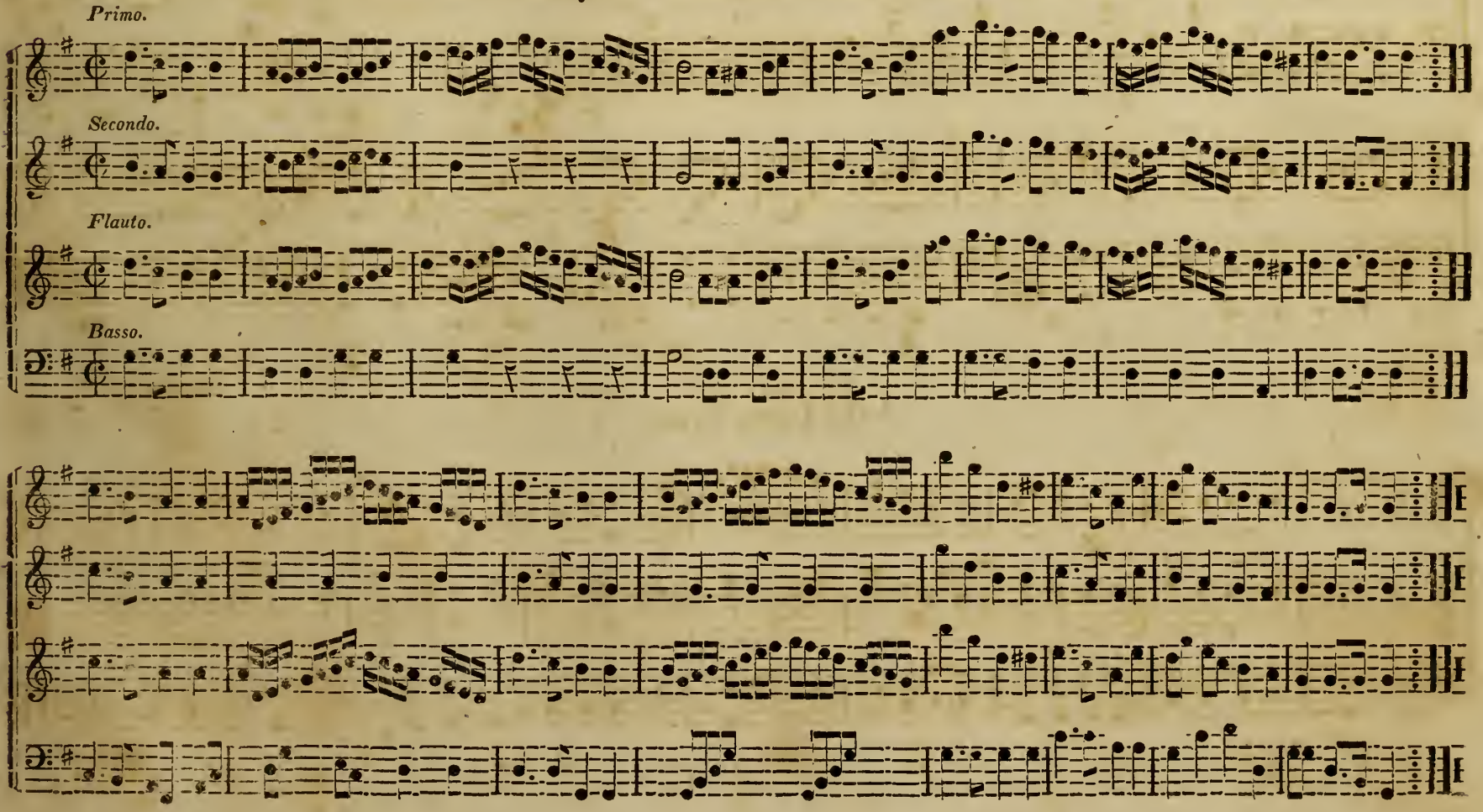


Auld Lang Syne.

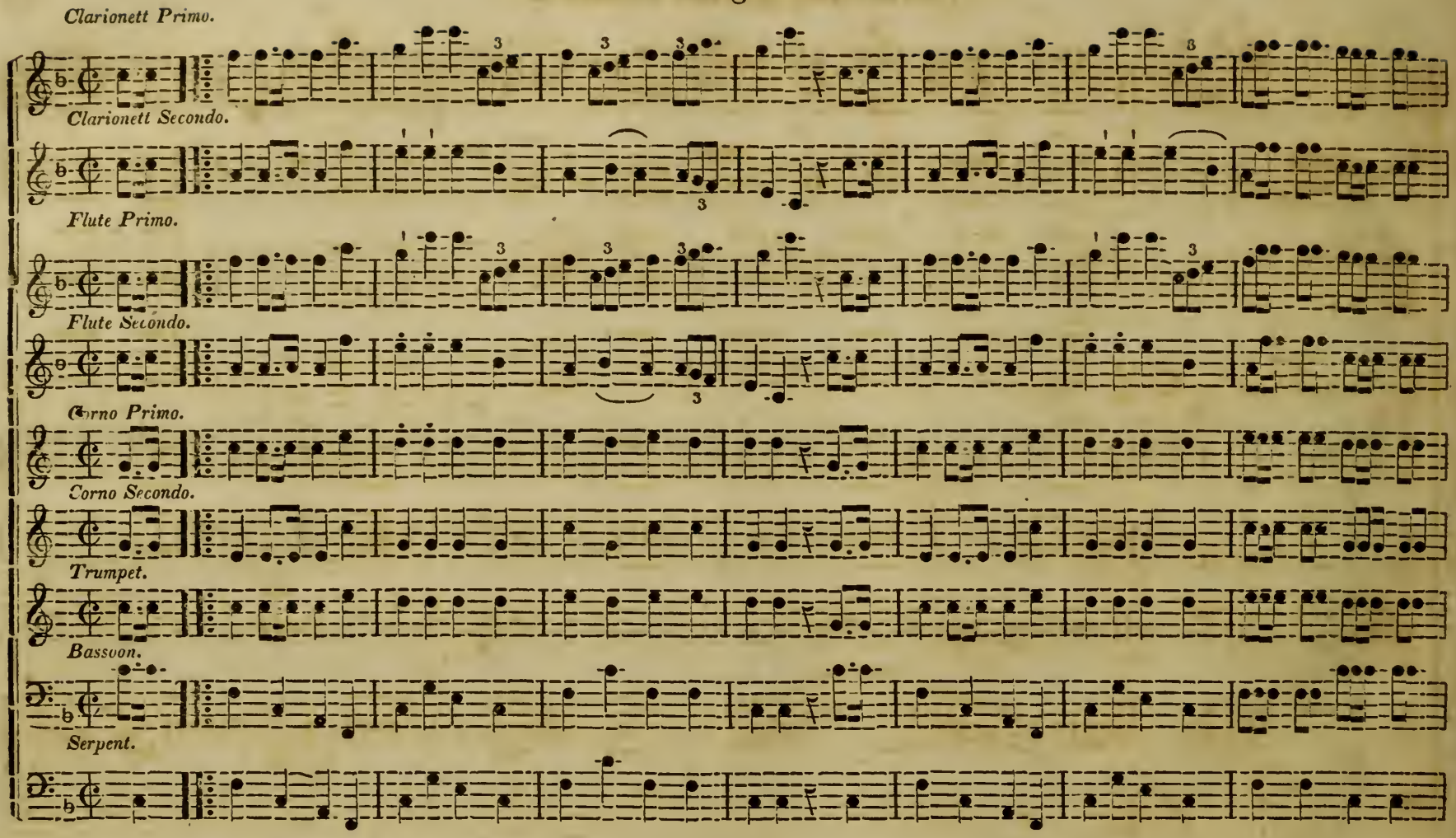




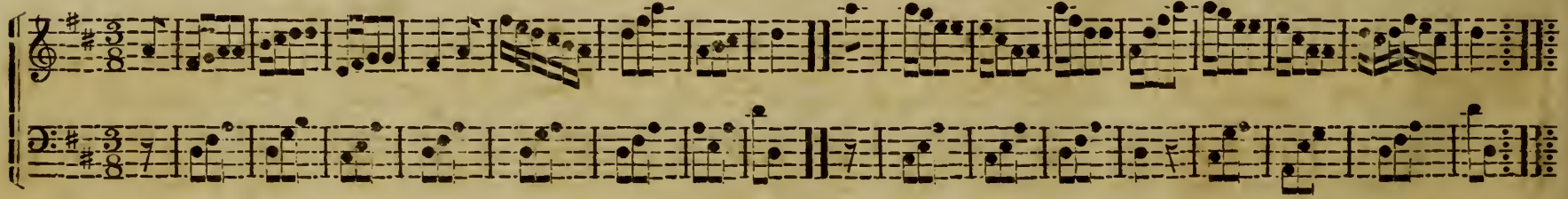
Hayden's March.

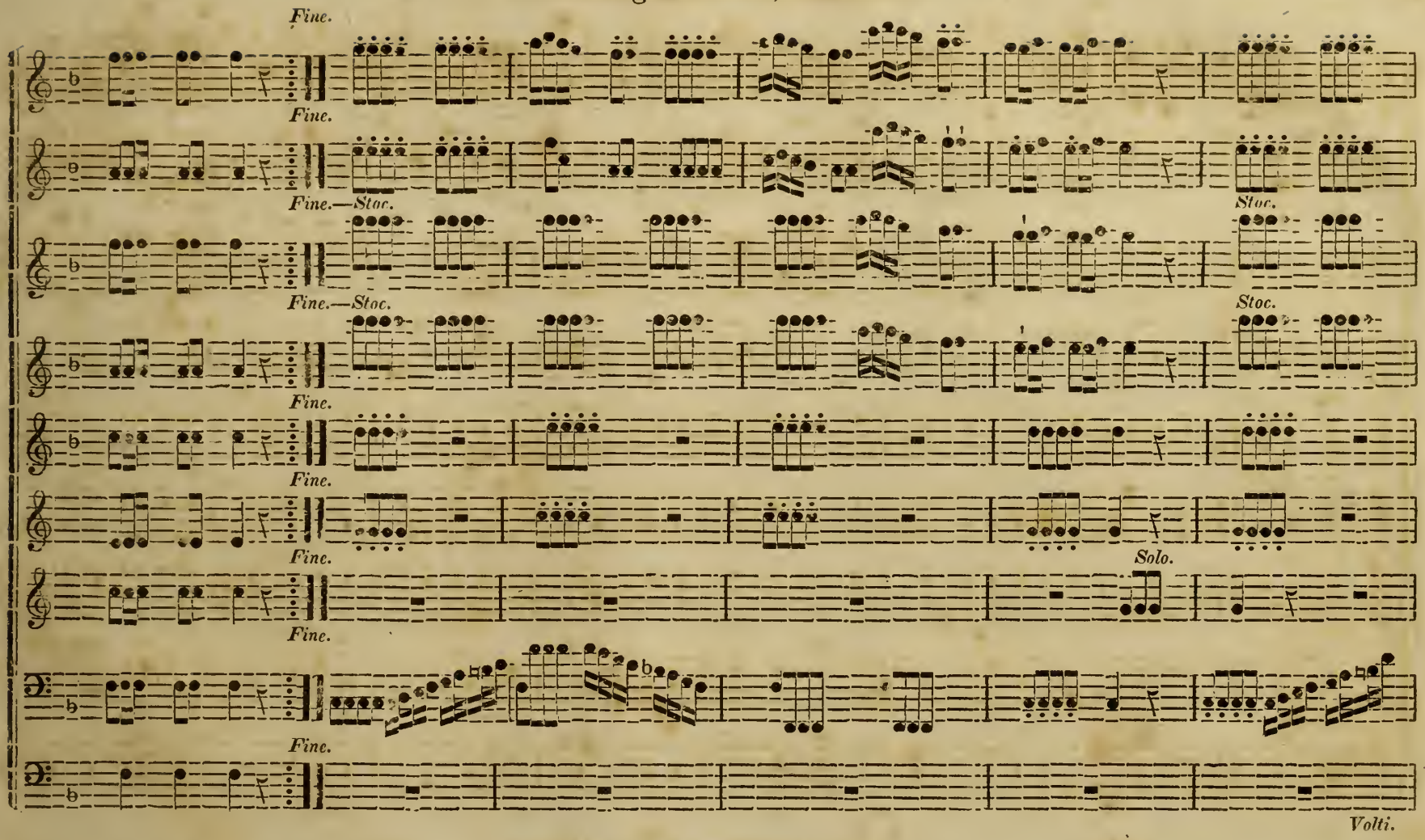


Governor King's March.

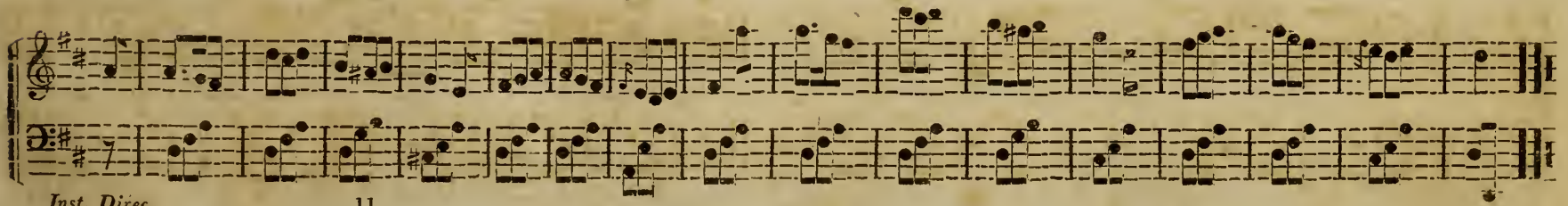


Lady Caroline Lee's Waltz.

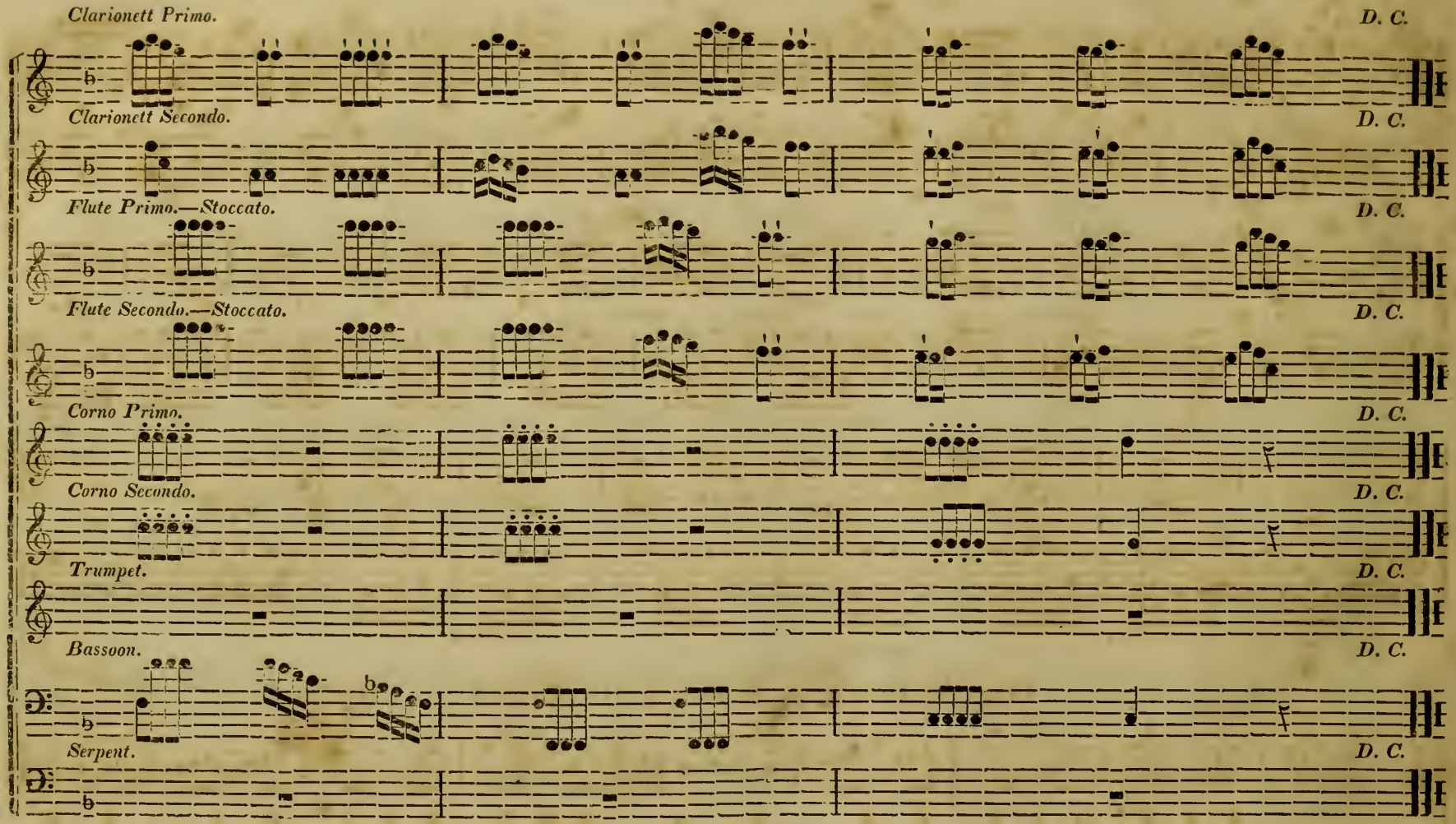




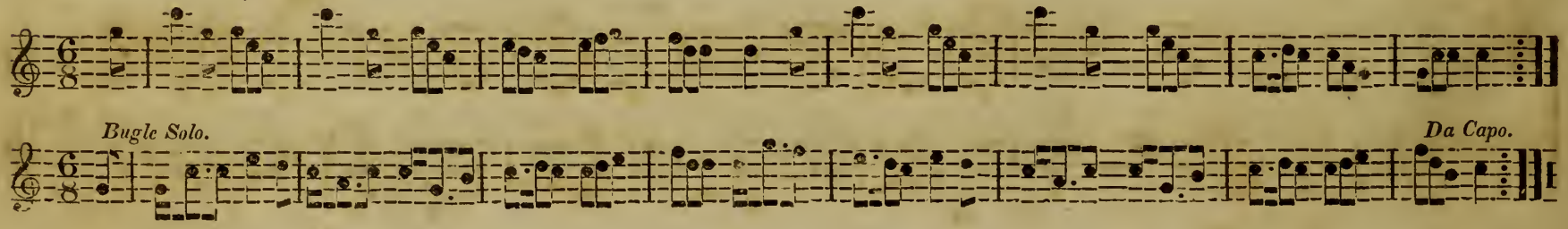
Lady Caroline Lee's Waltz, *continued.*



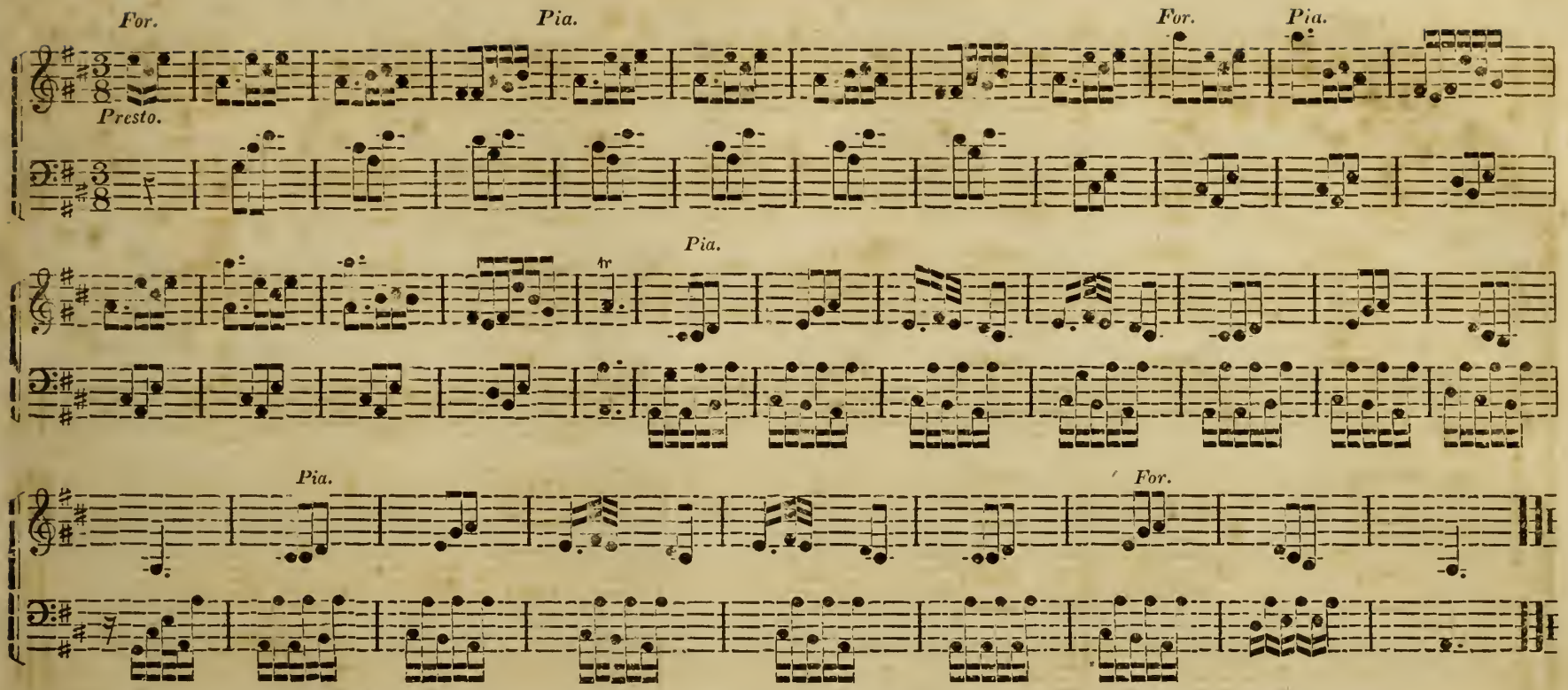
Governor King's March, *continued.*



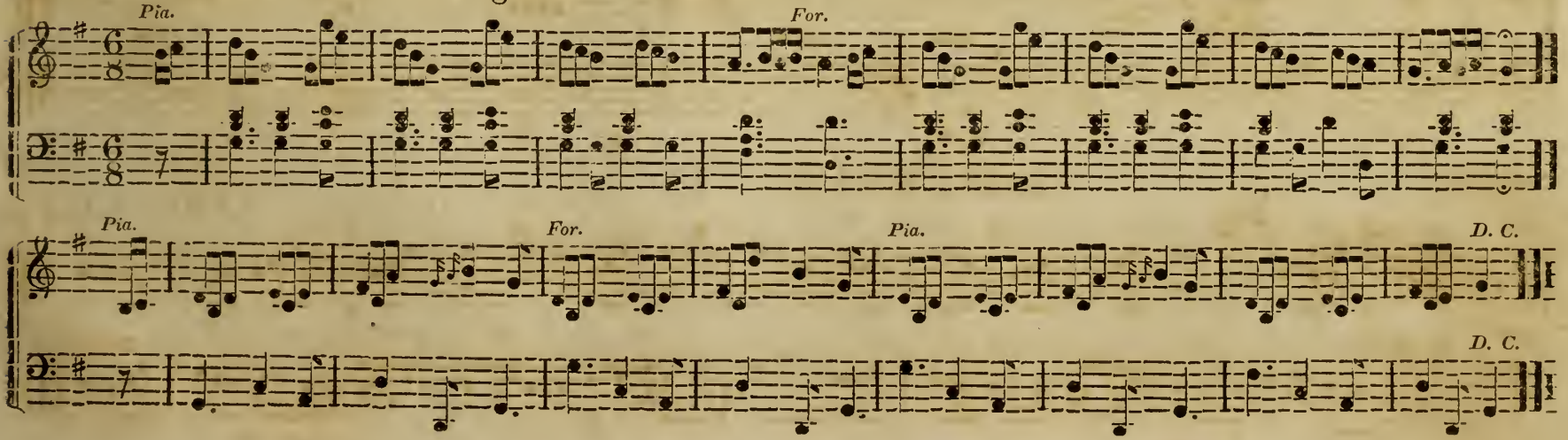
Cathleen McChree.



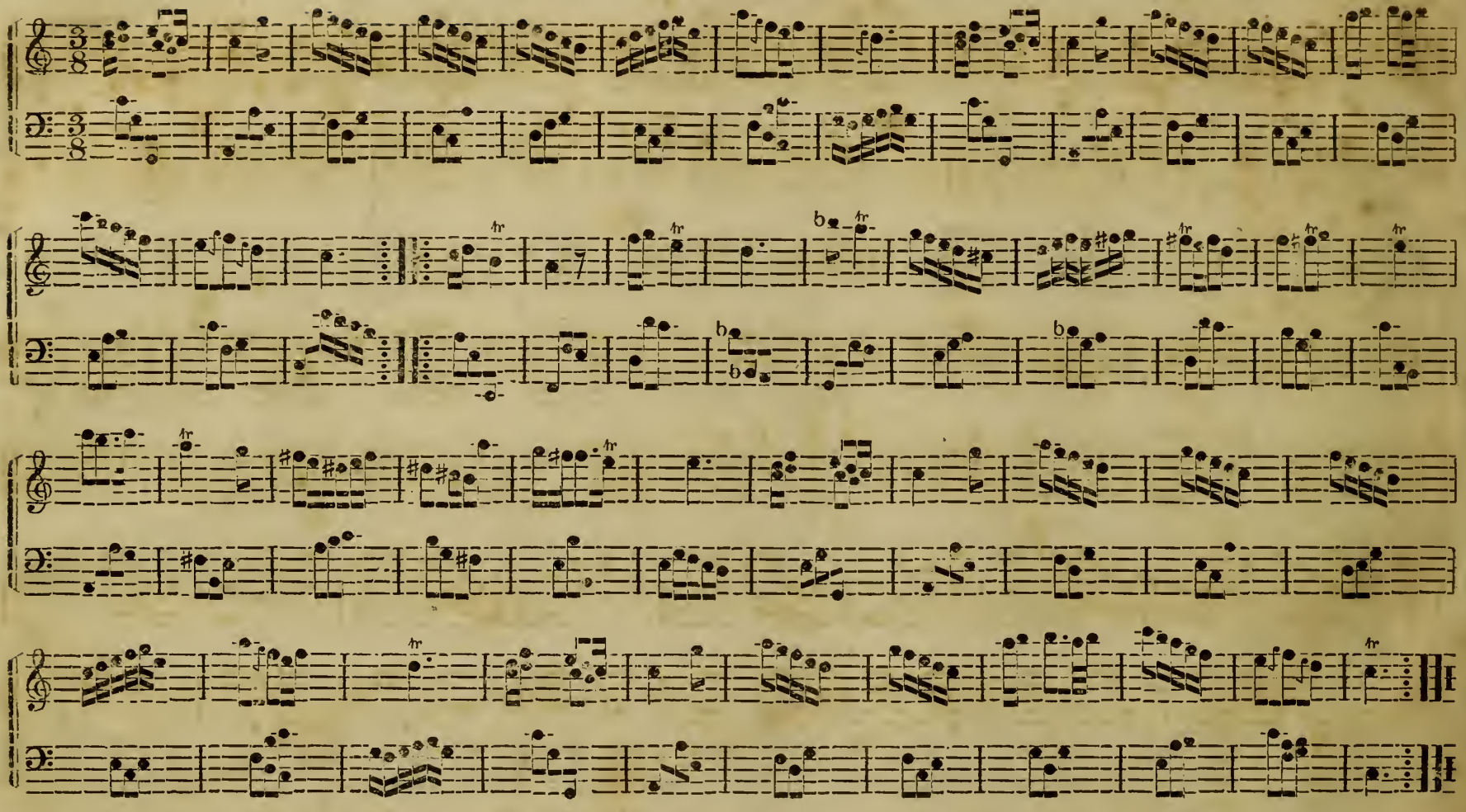
Rondo to Burton's 2d Sonata.



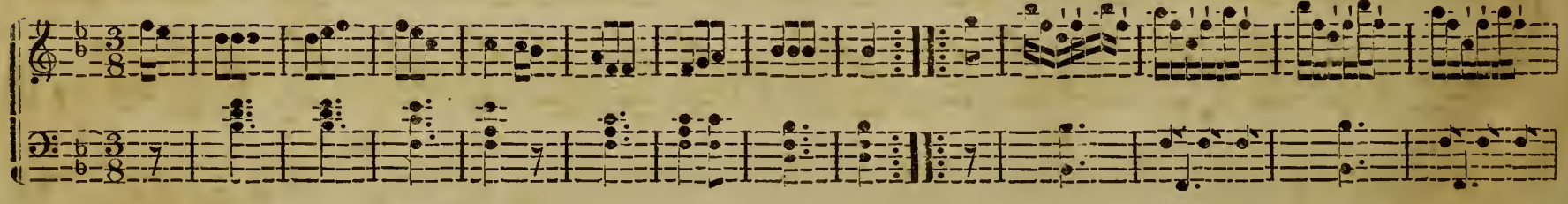
Giga in Rondo to Burton's 8th Sonata.

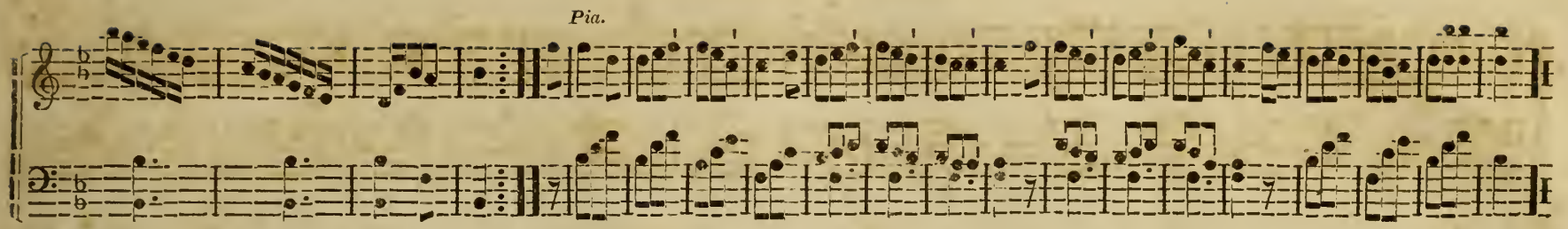


Minuet in Rodelinda.

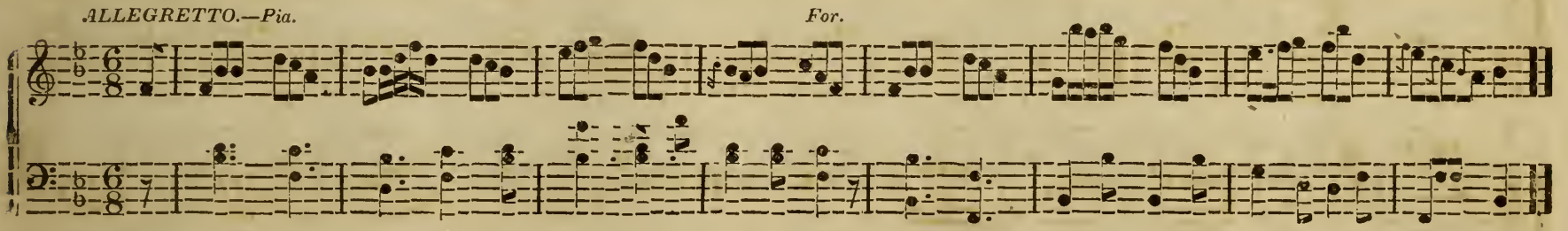


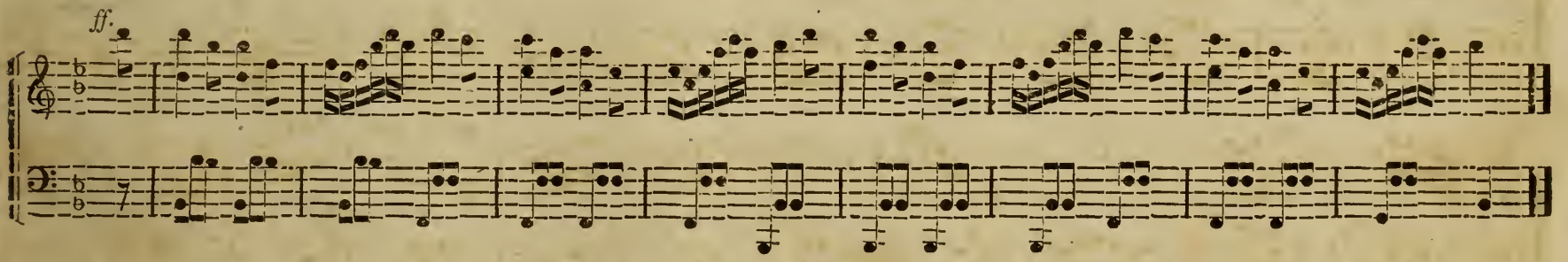
Shaw's Waltz.

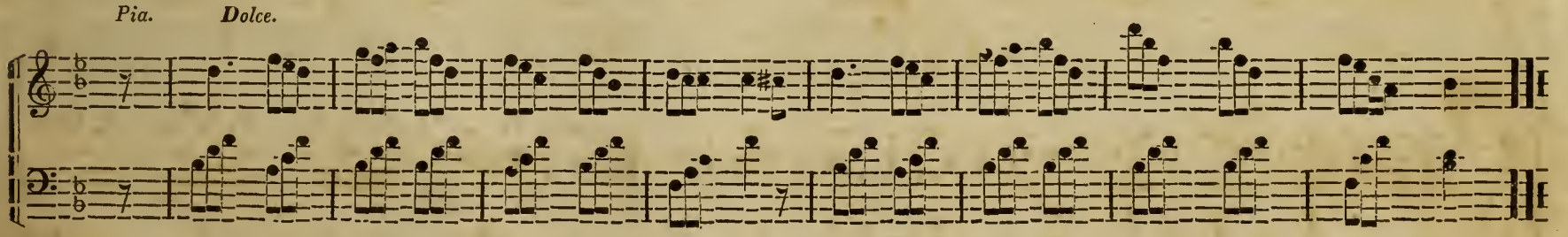




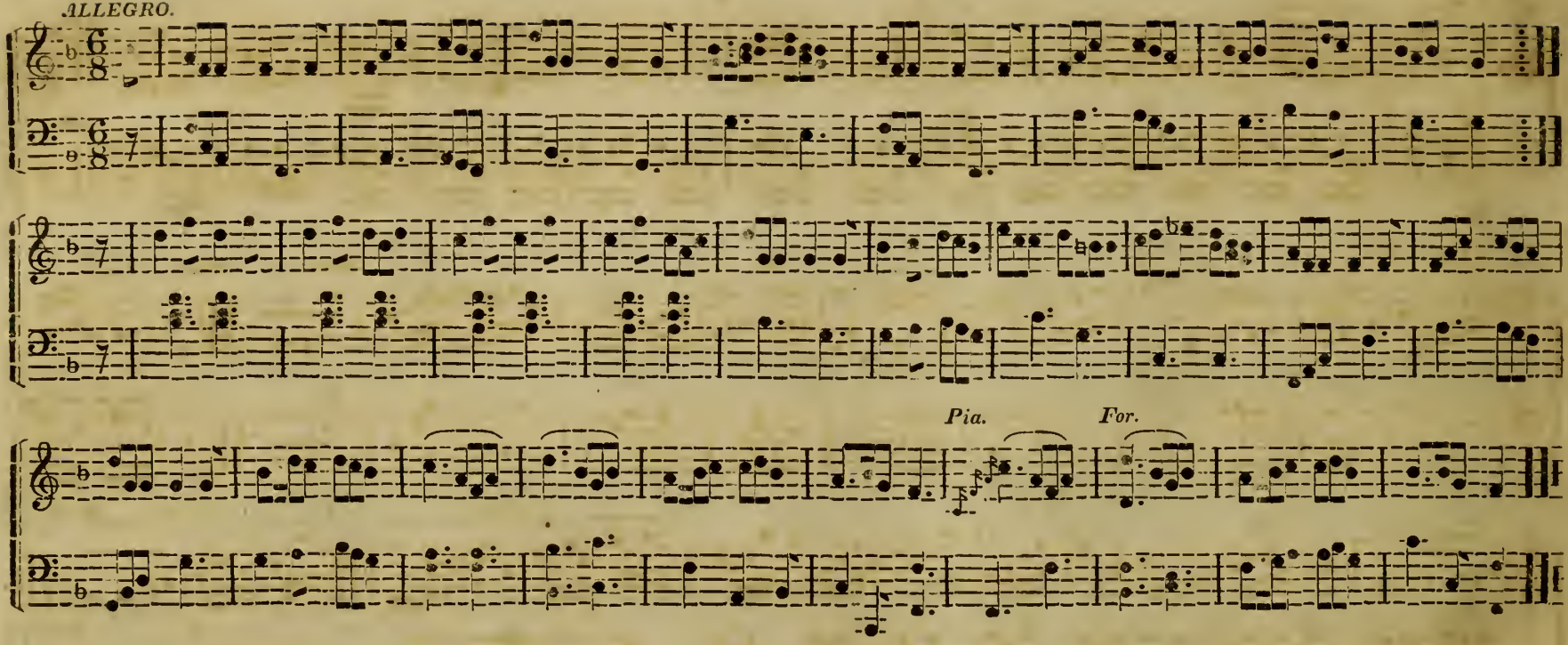
Barbary.



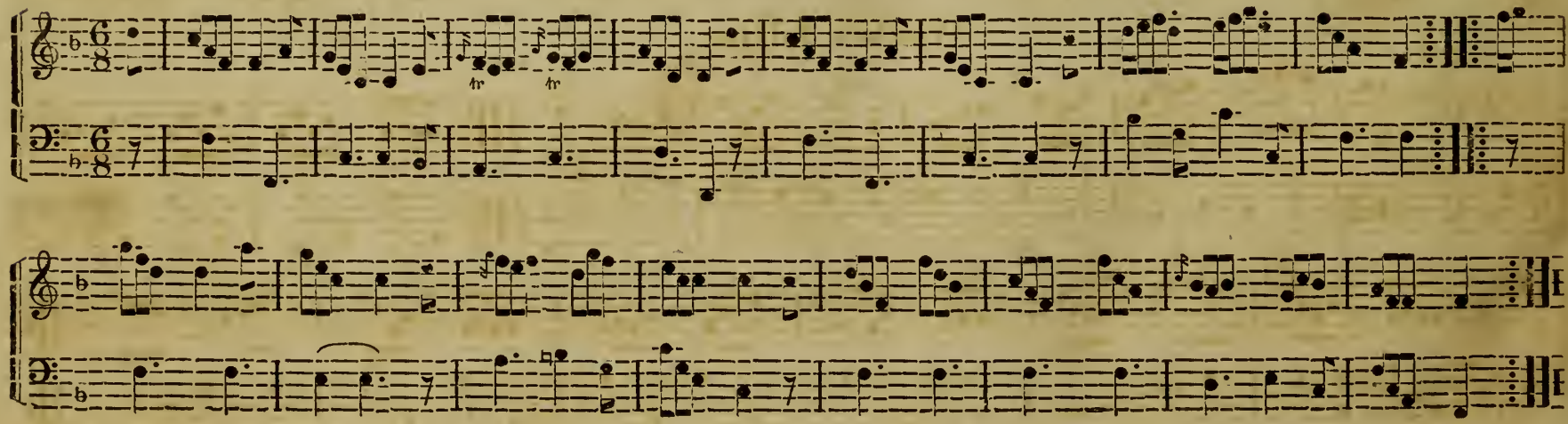


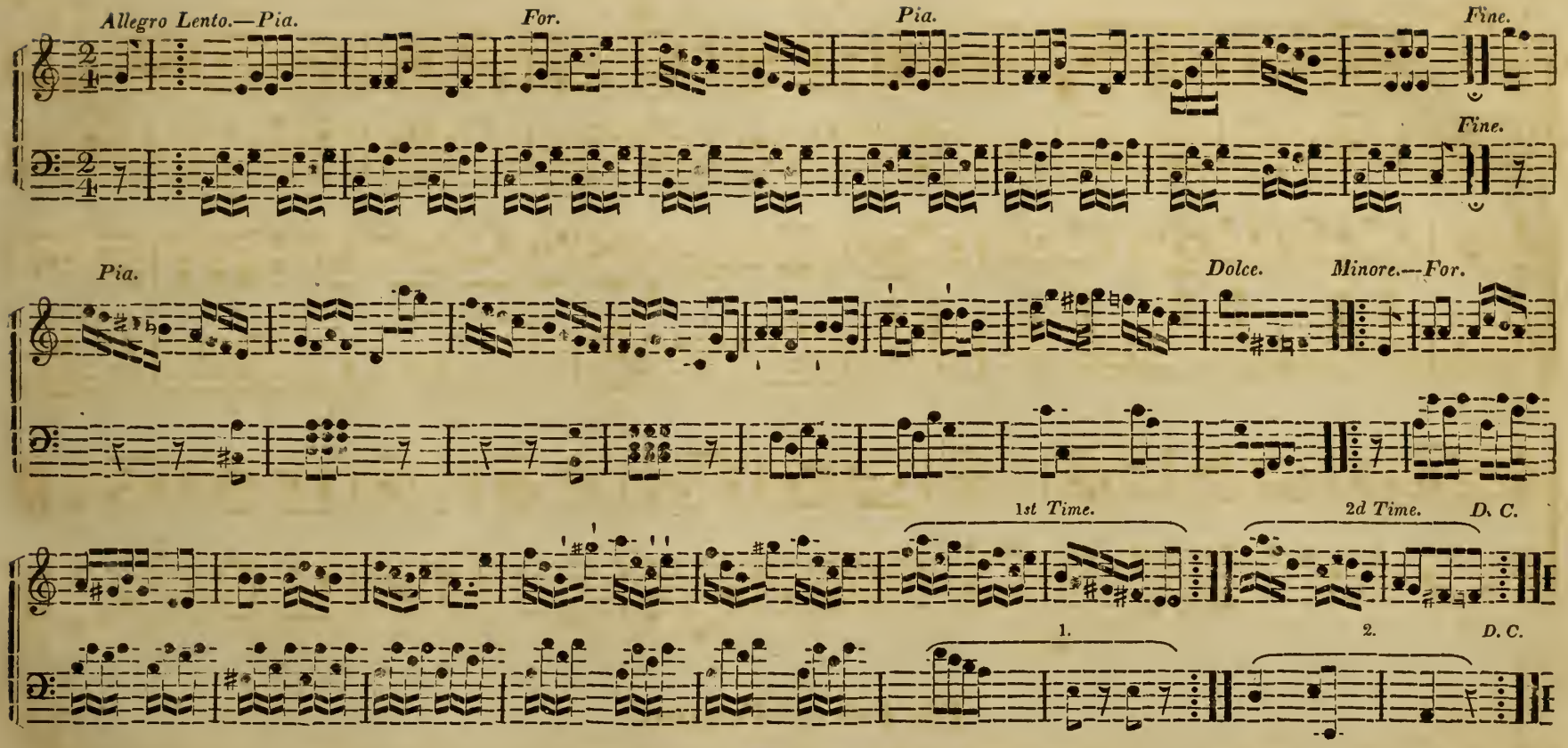


The Lass of the Hills.

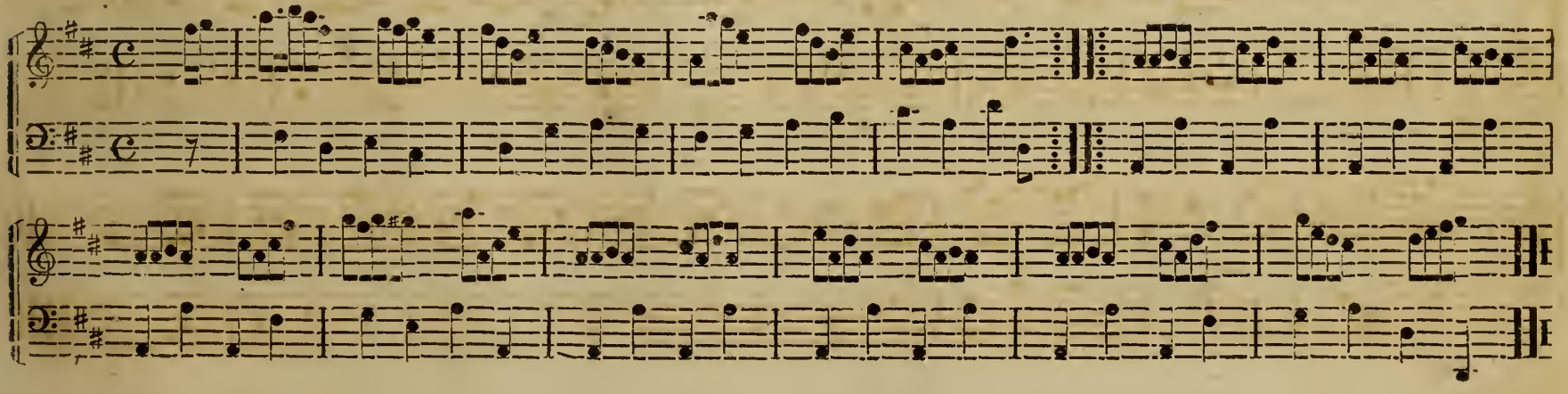


The Fairies' Festival.

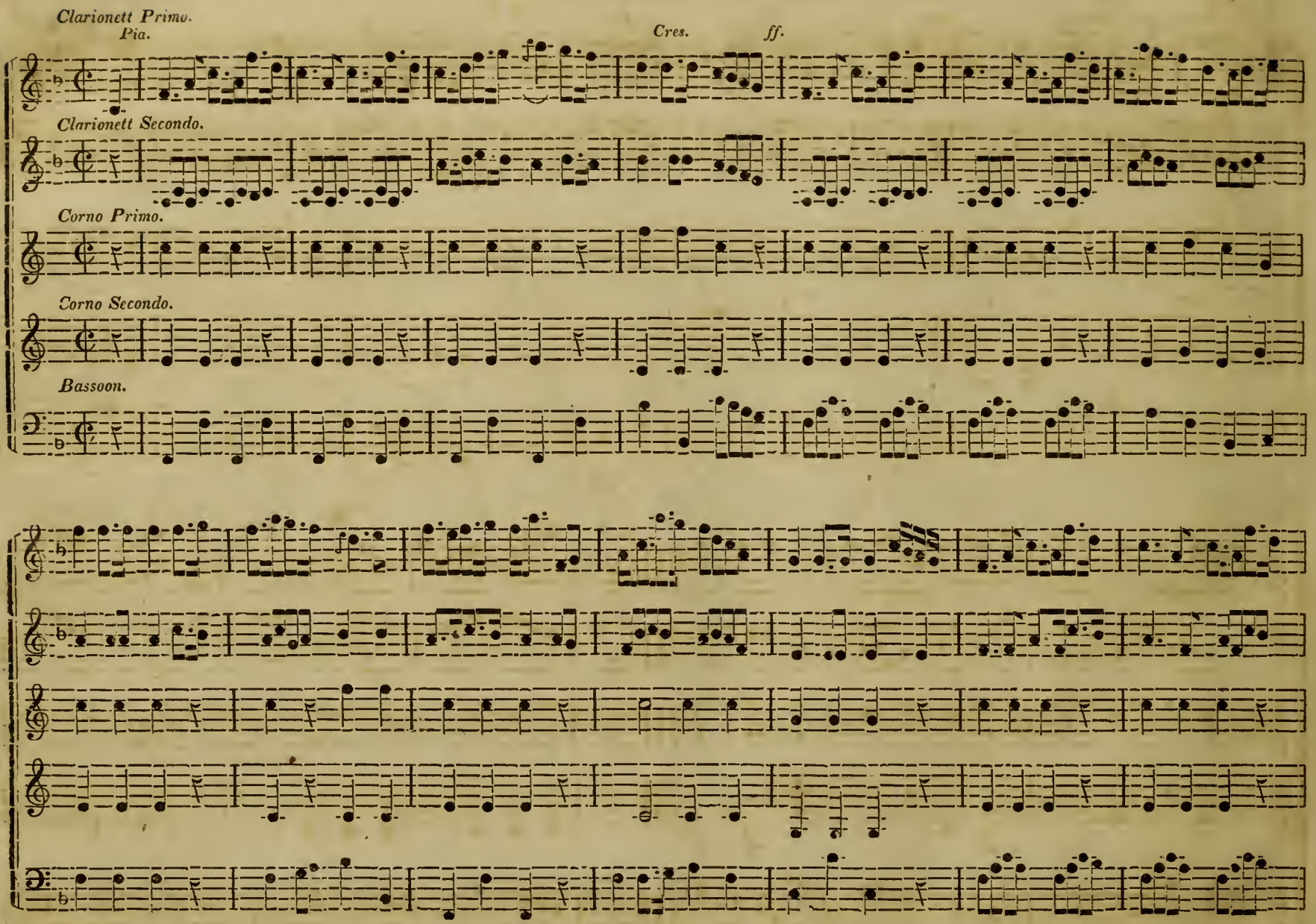


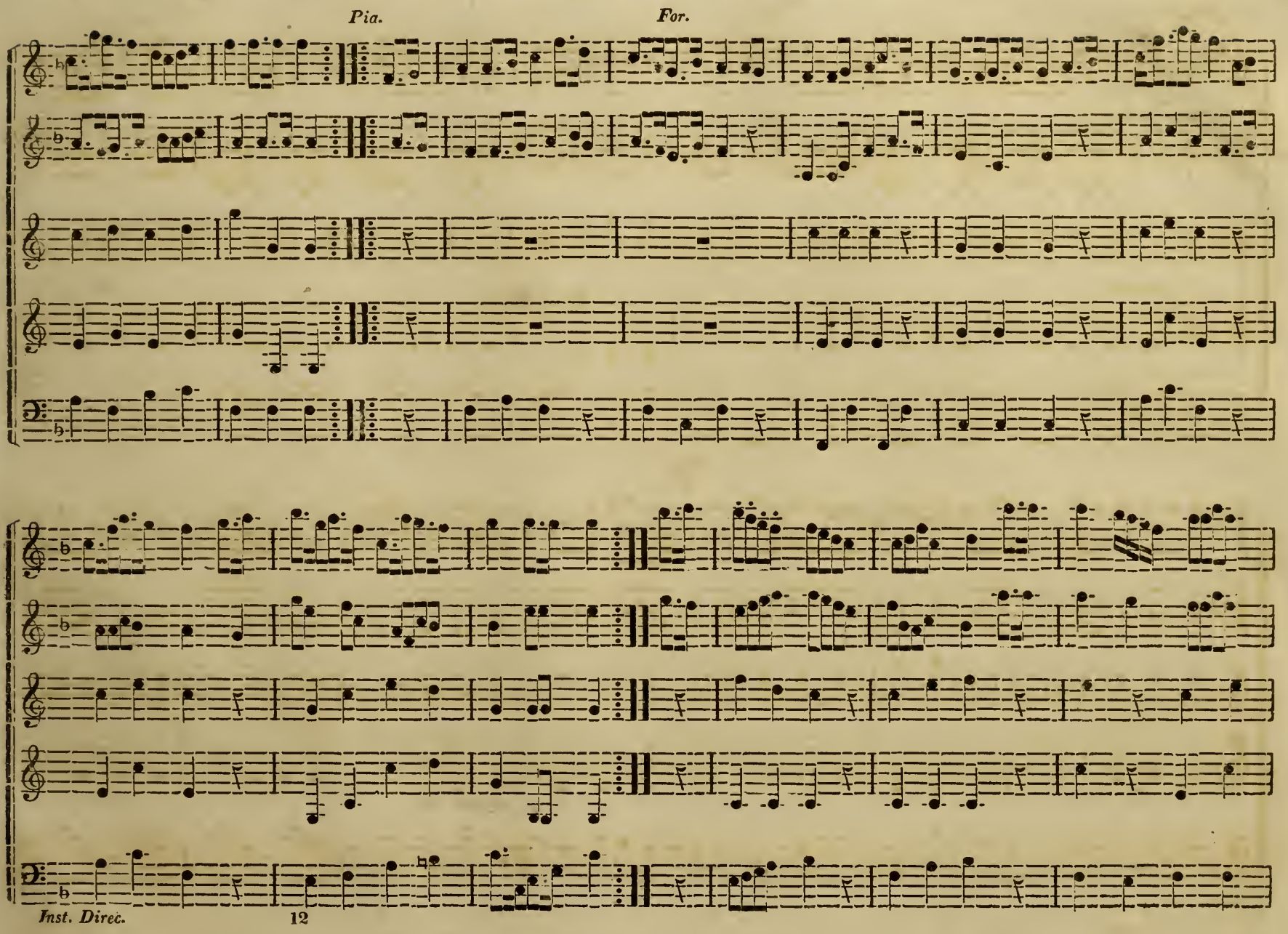


Windsor Jubilee.



Governor Brook's favourite Scotch March.

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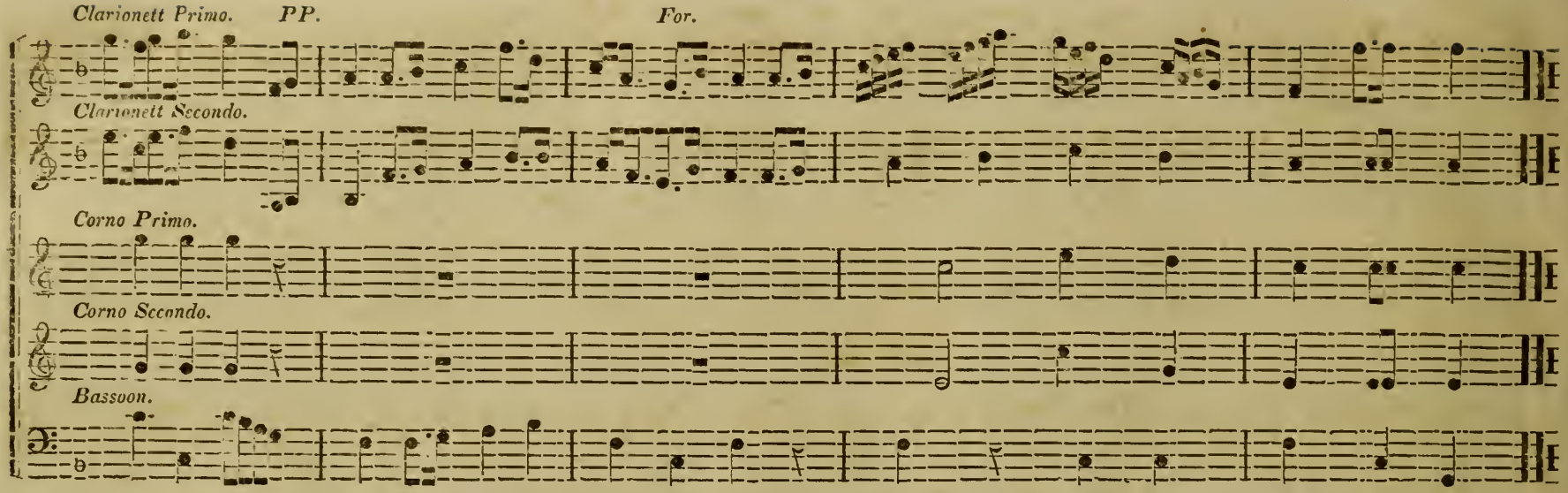
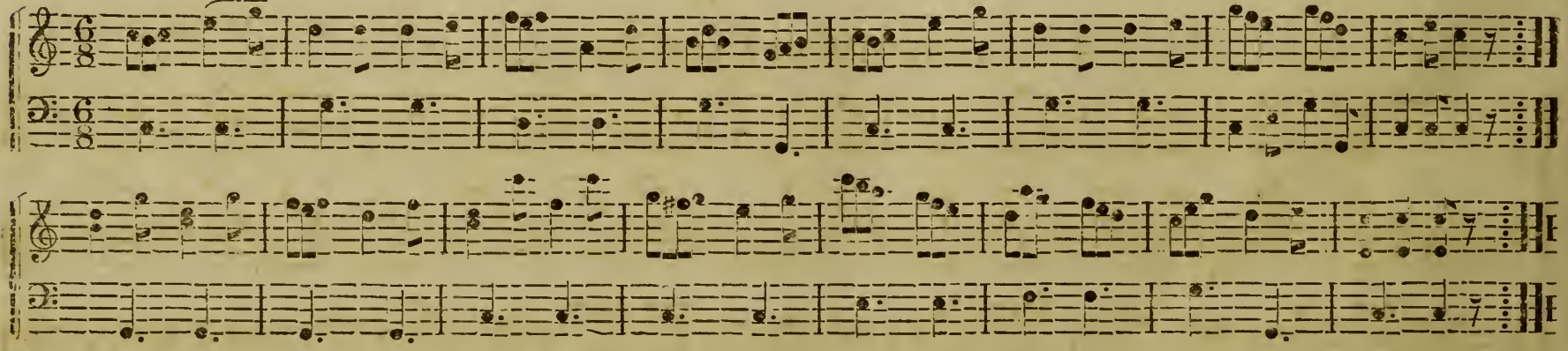
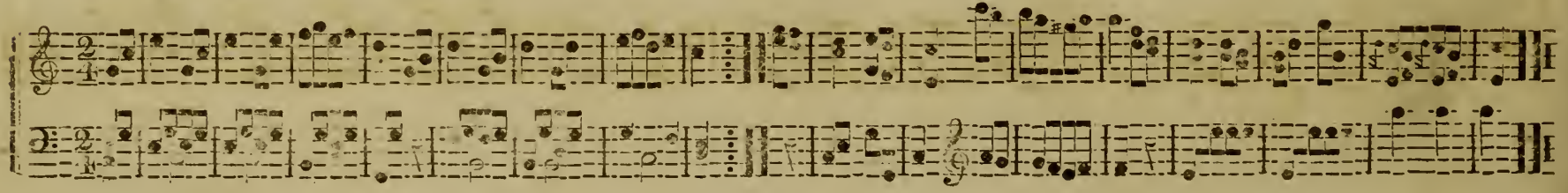
12

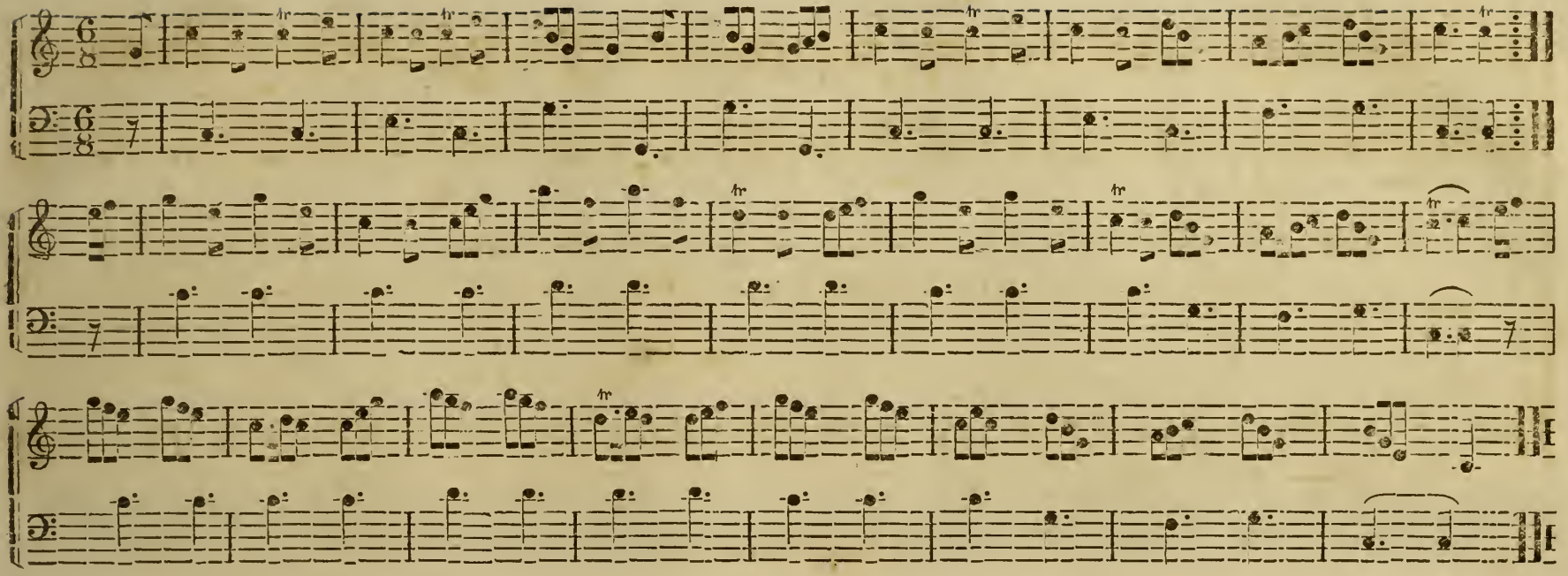


Ella Rosenburg.

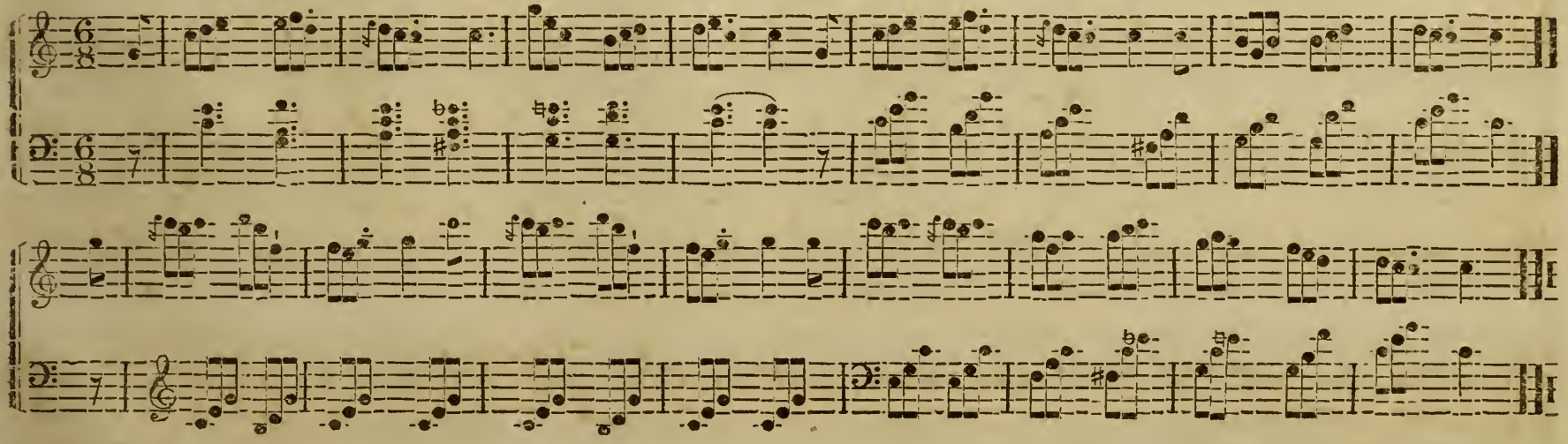


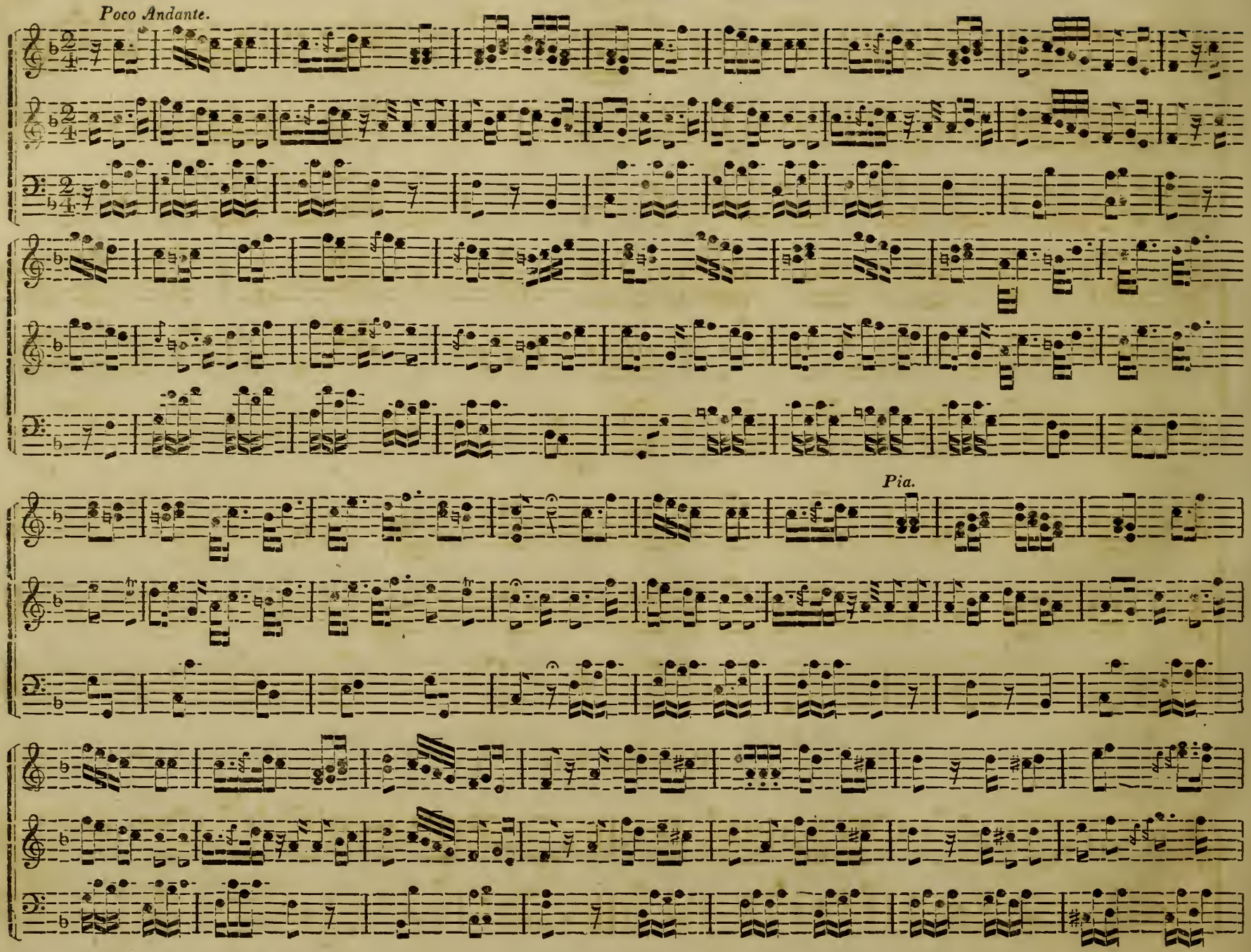
The Russian Dance, or The Opera Hat.

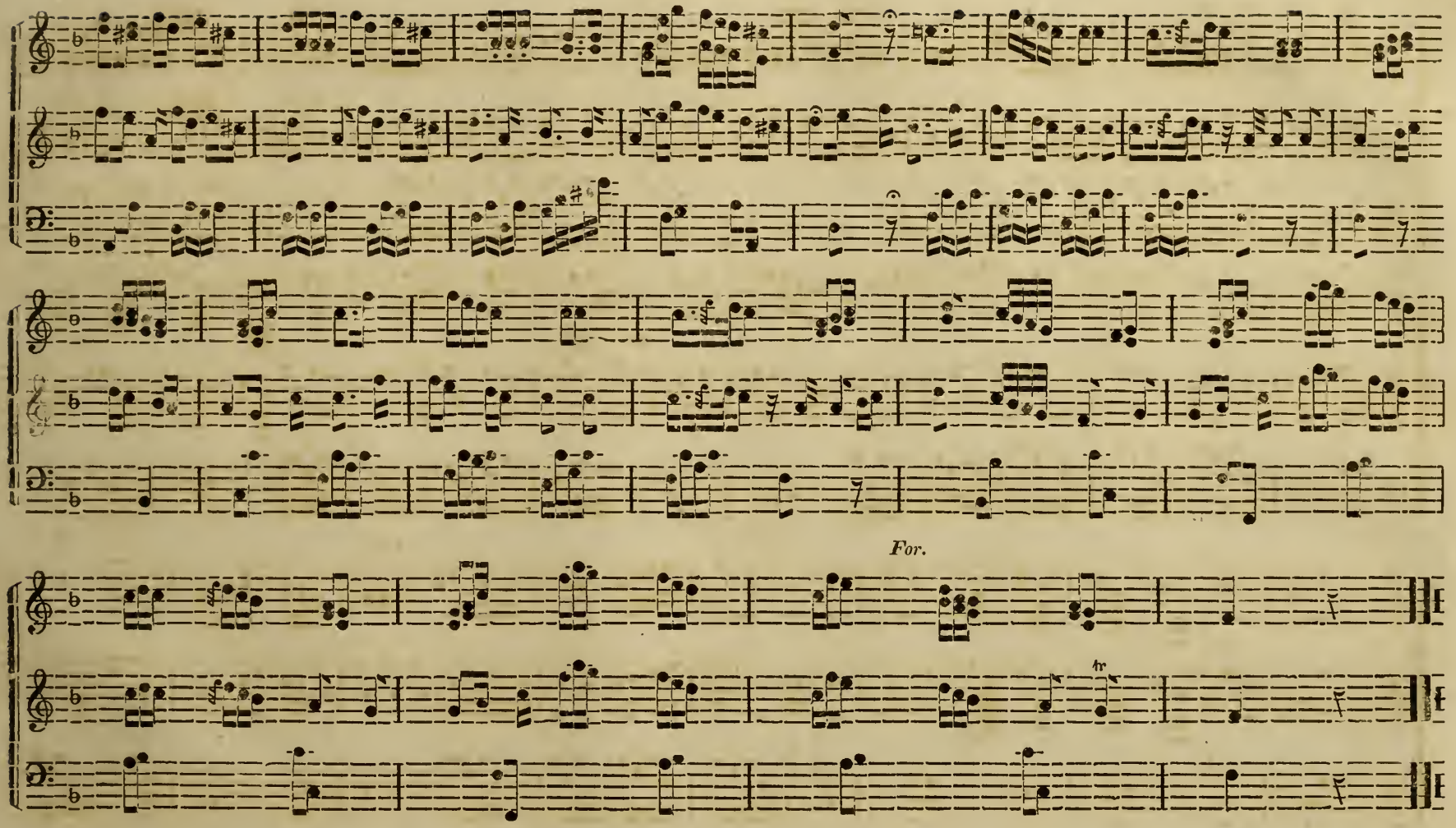




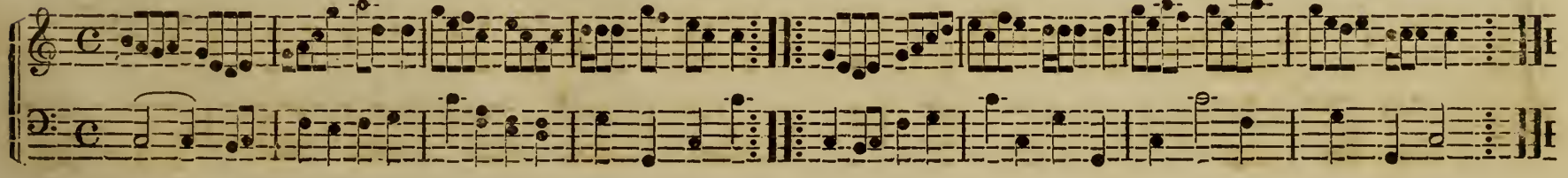
The Italian Momfrina.

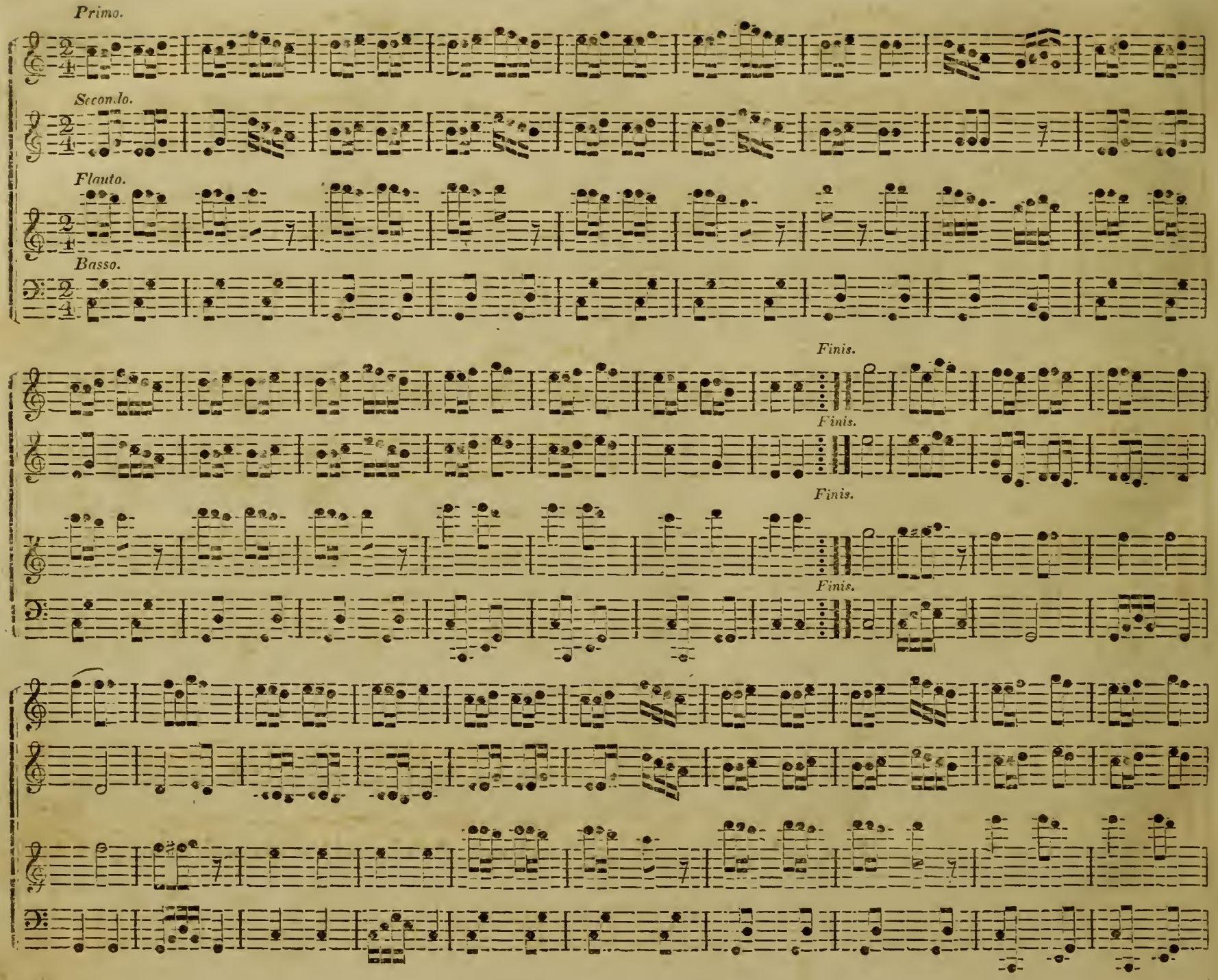



Poco Andante.
Pia.



Wicklow Lilt.

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Basso.
Finis.
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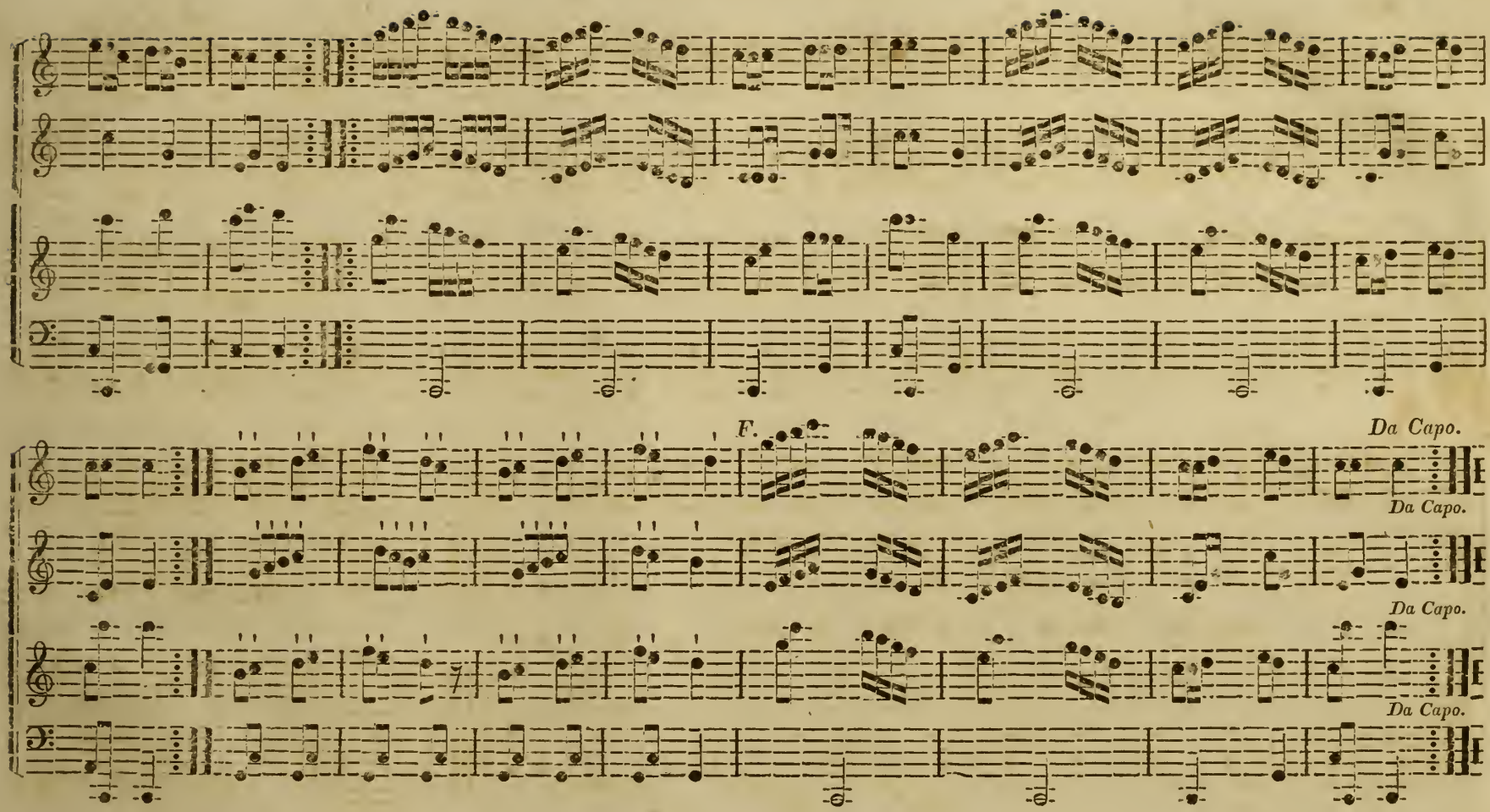
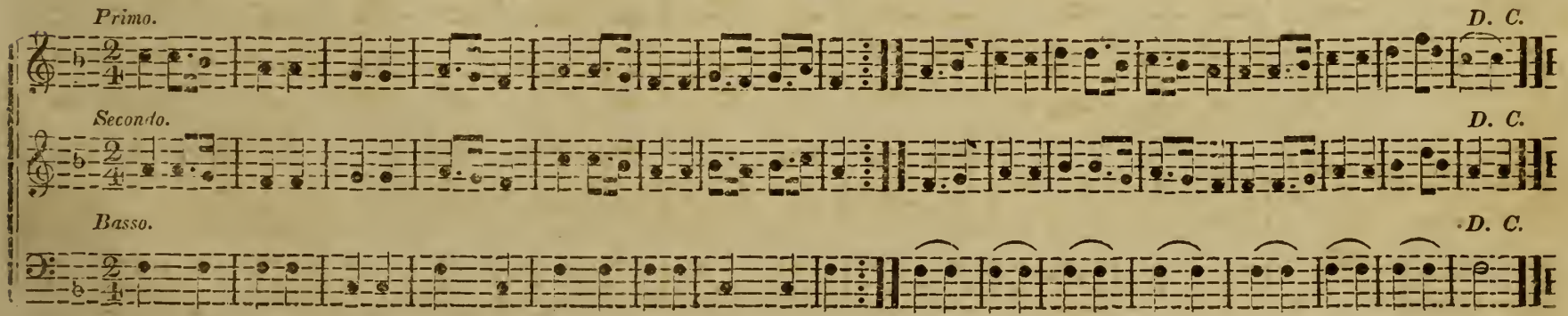
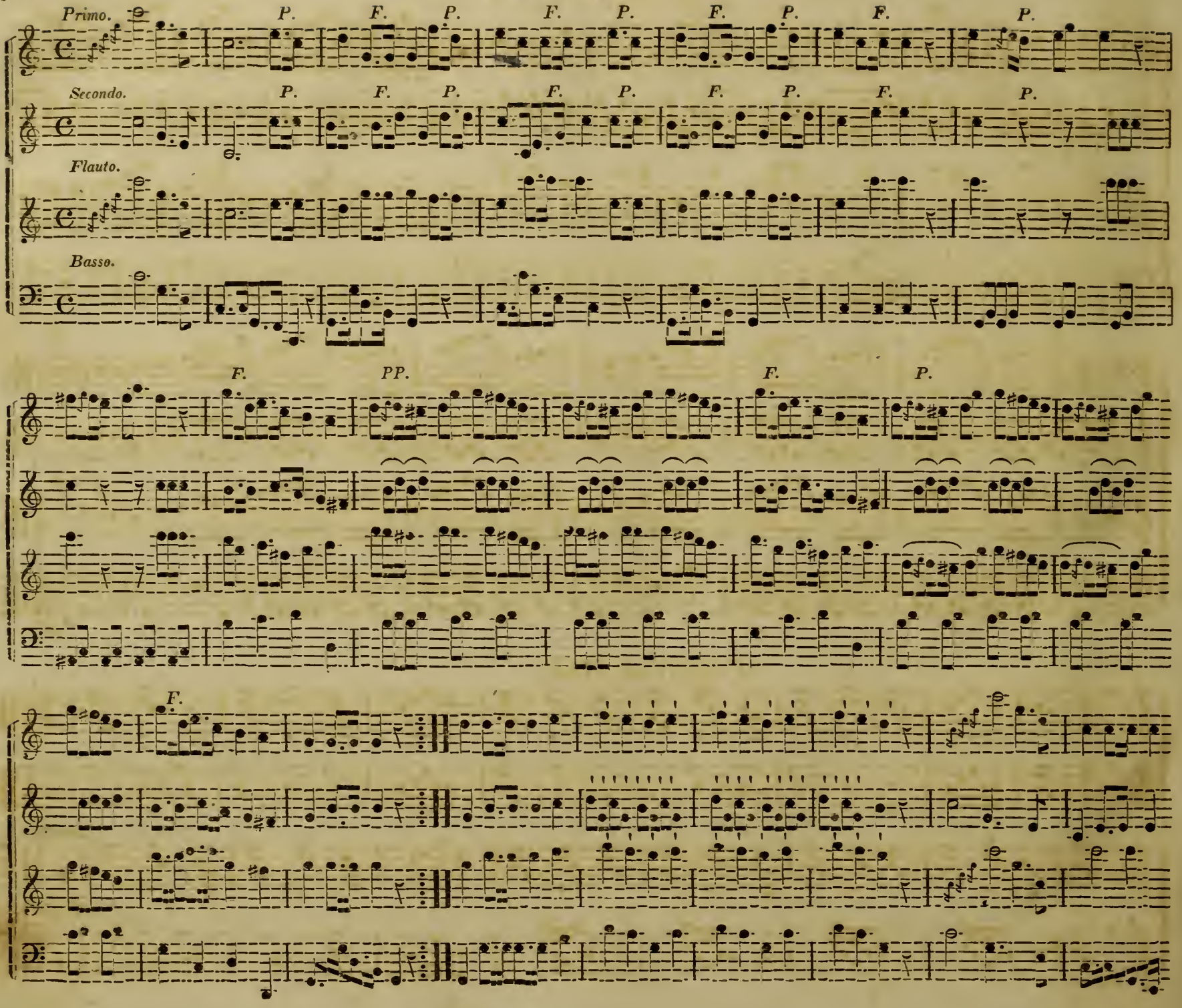
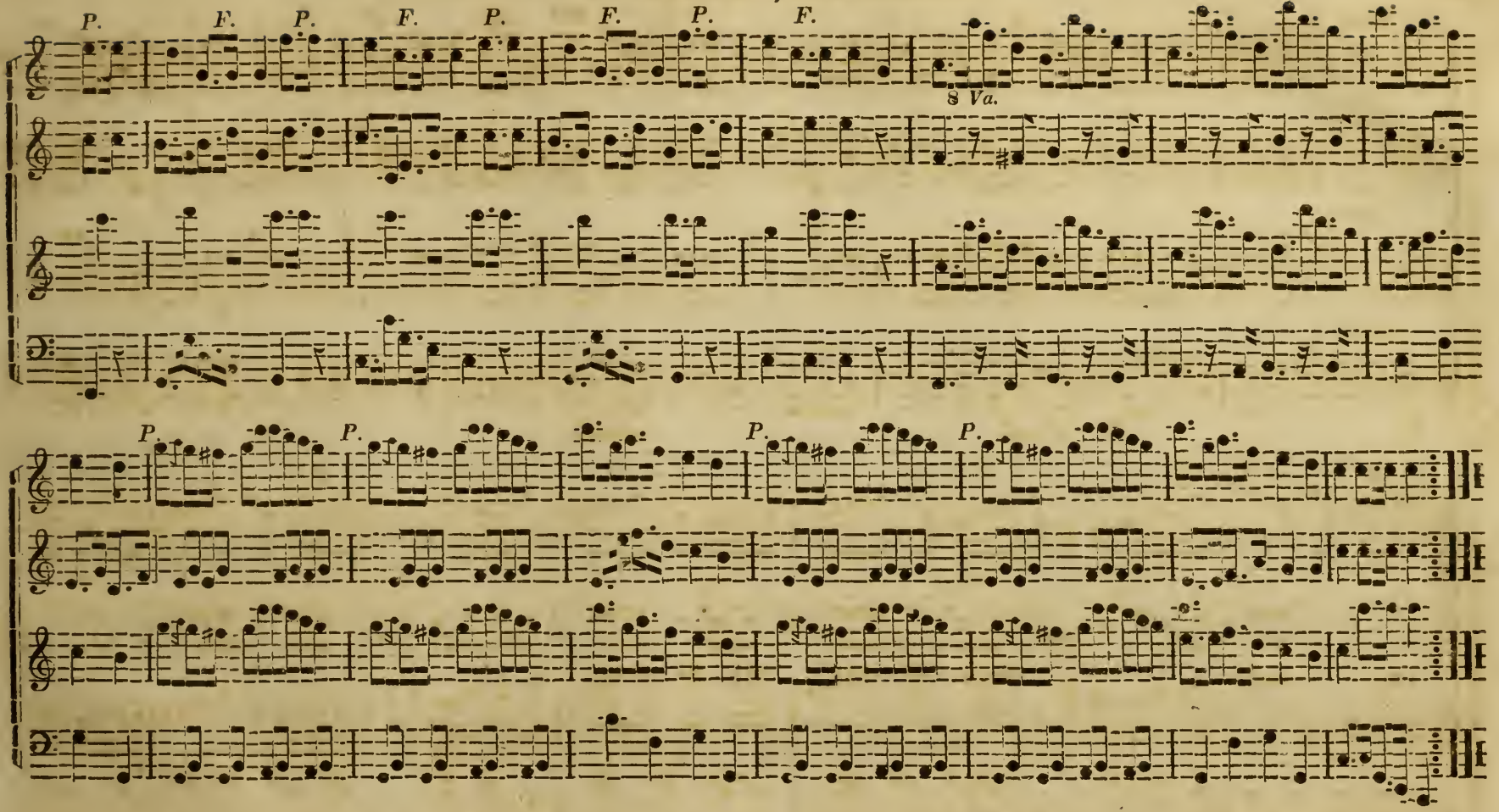


Rosseau's Dream.

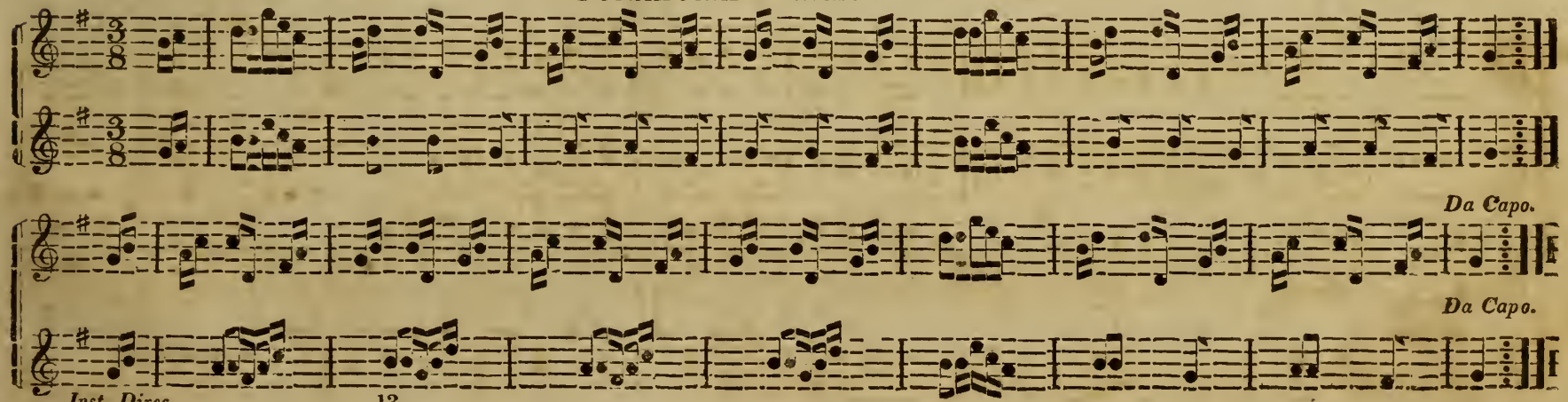


Boston Cadets' March.





Columbian Waltz.



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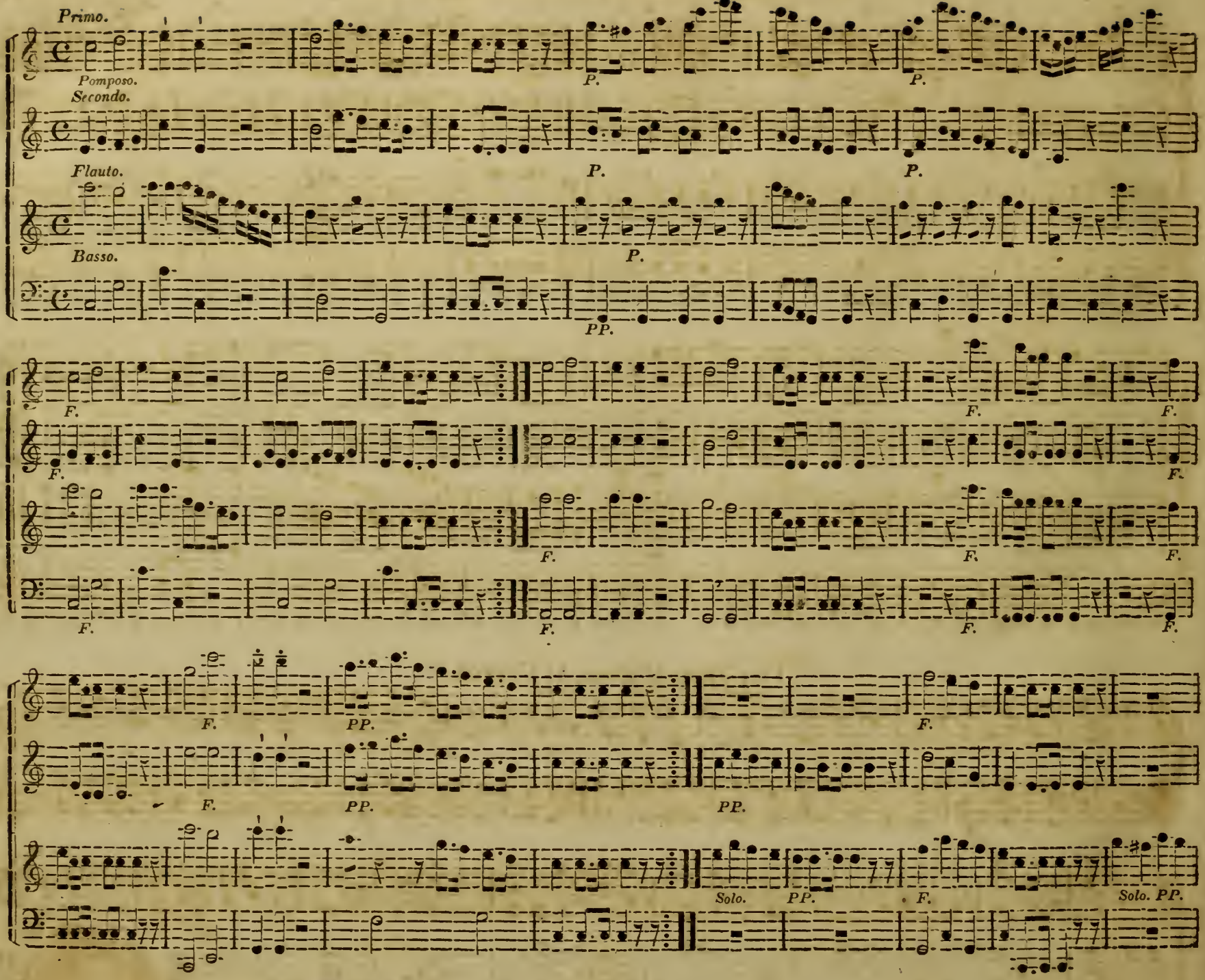

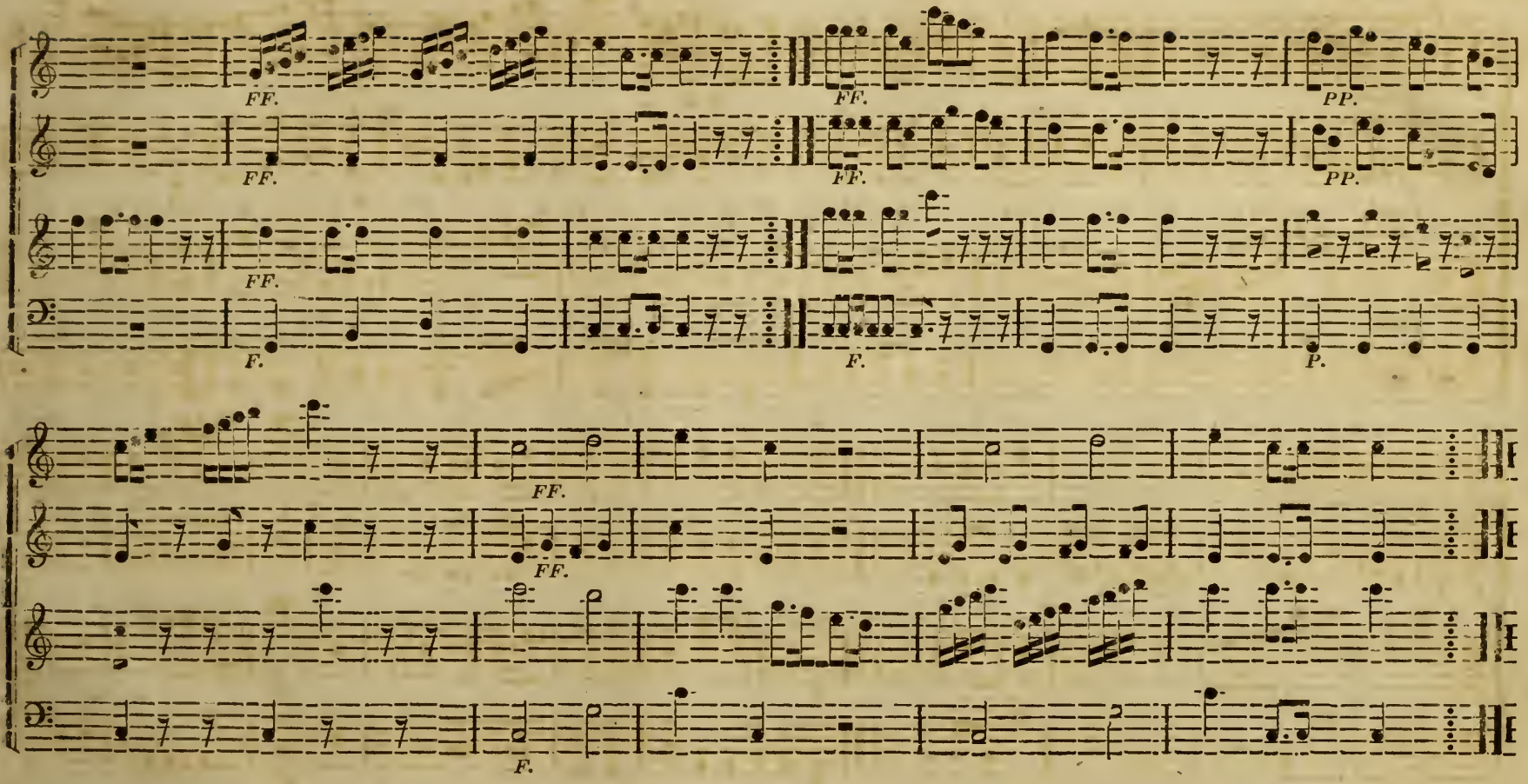

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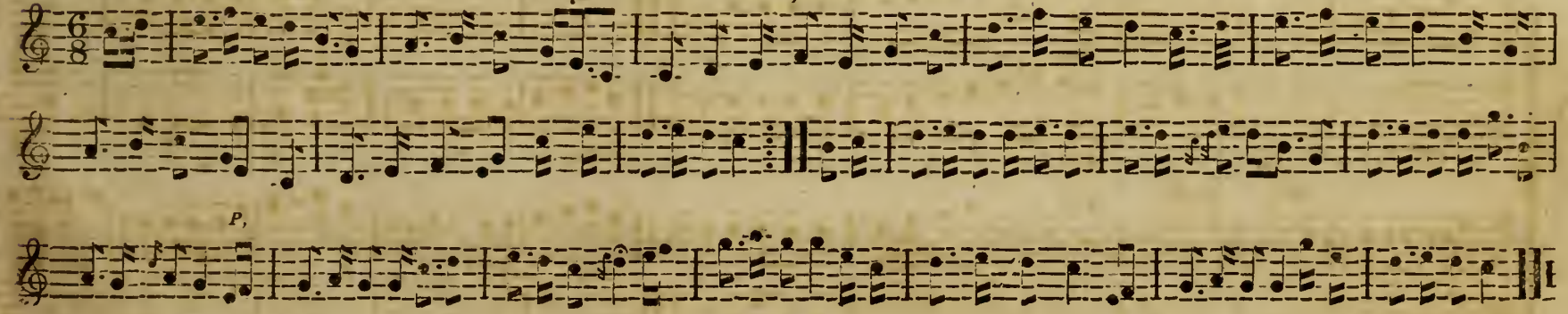

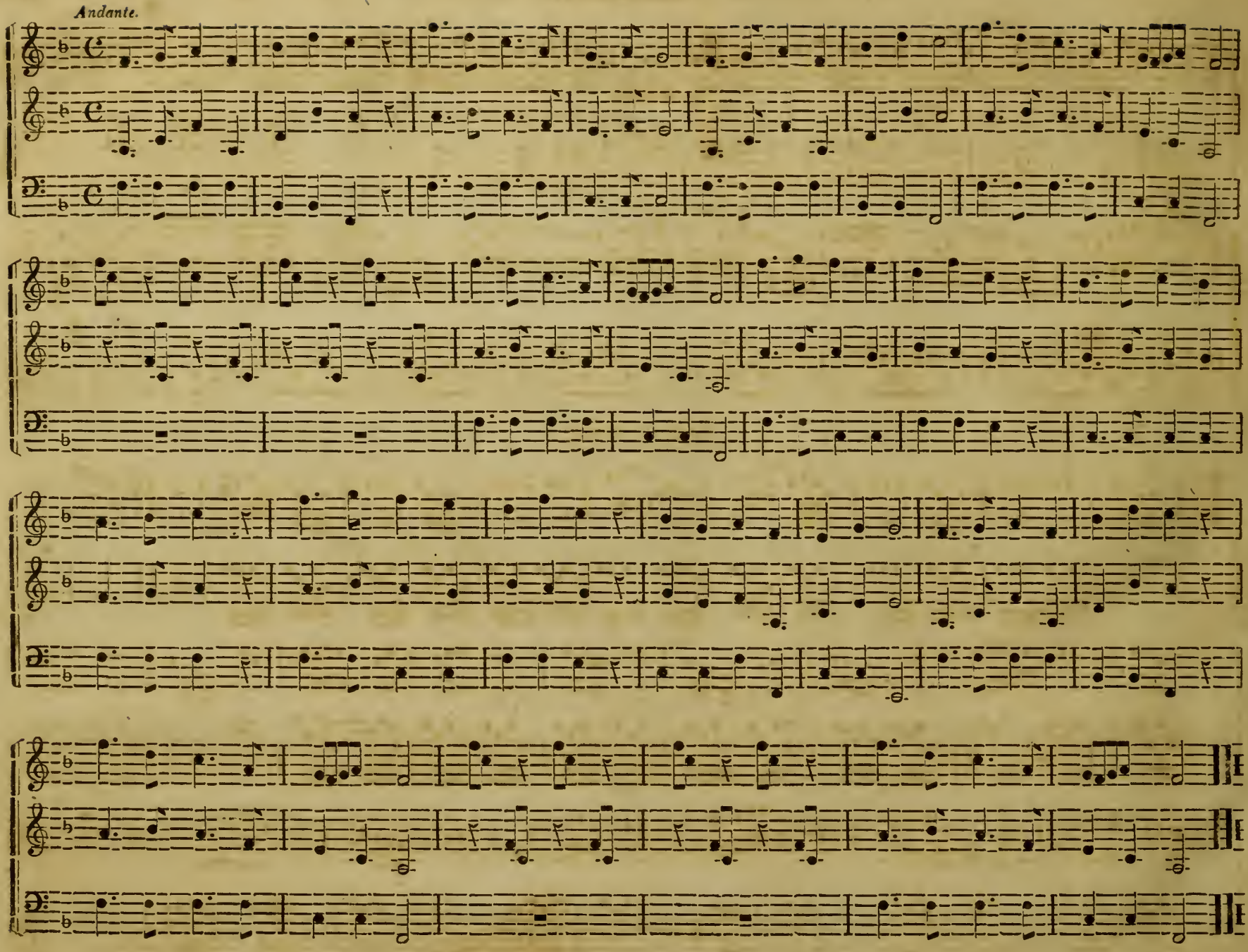
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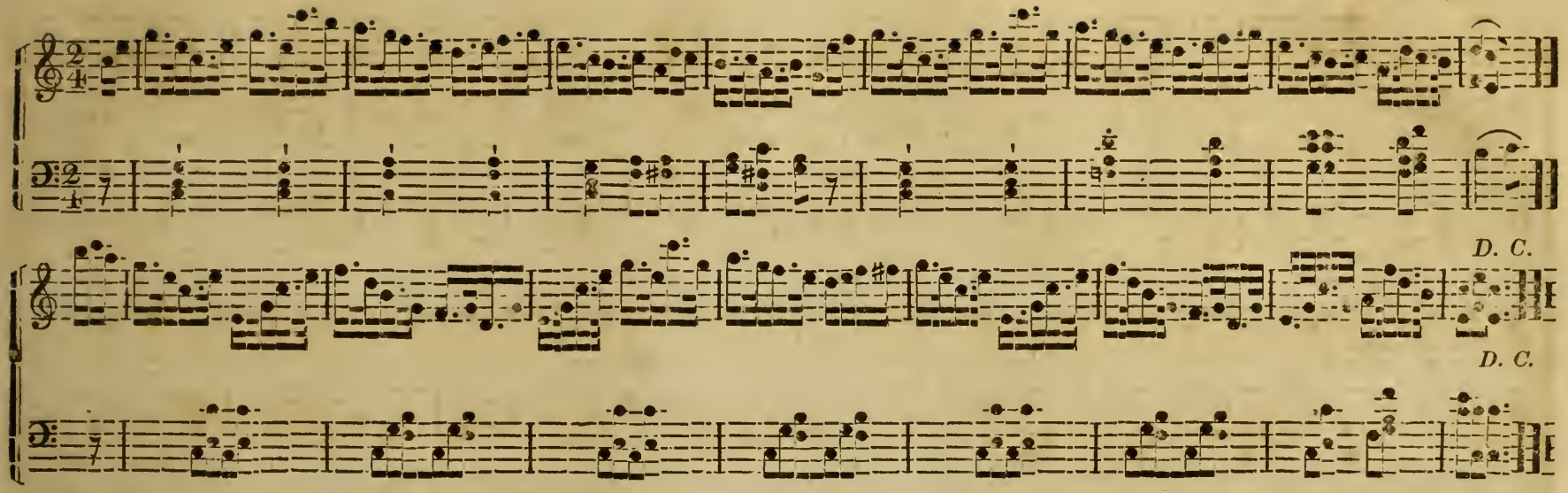
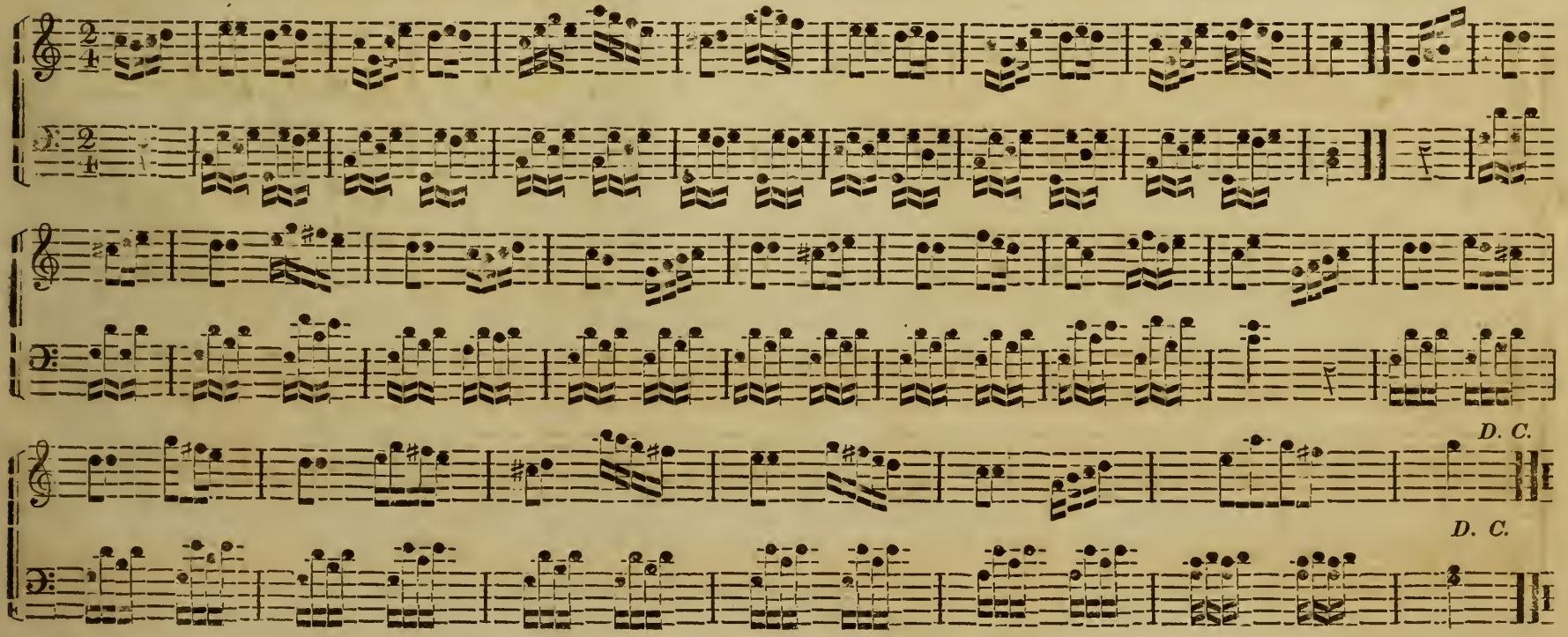
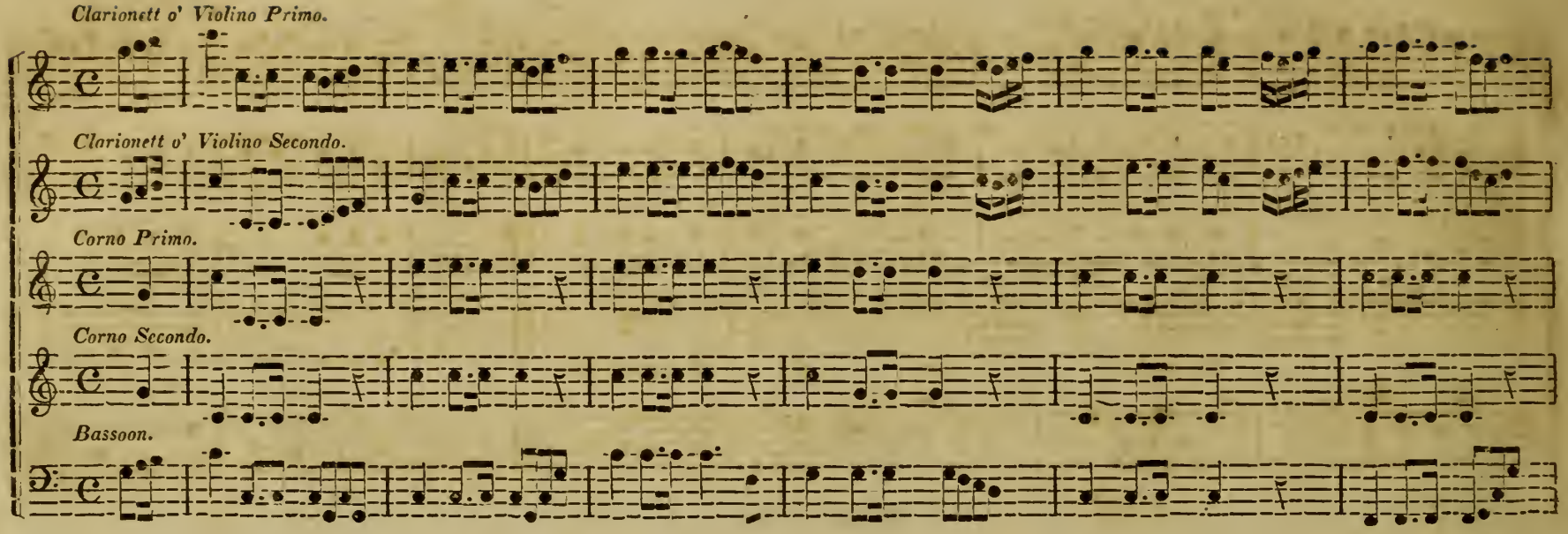
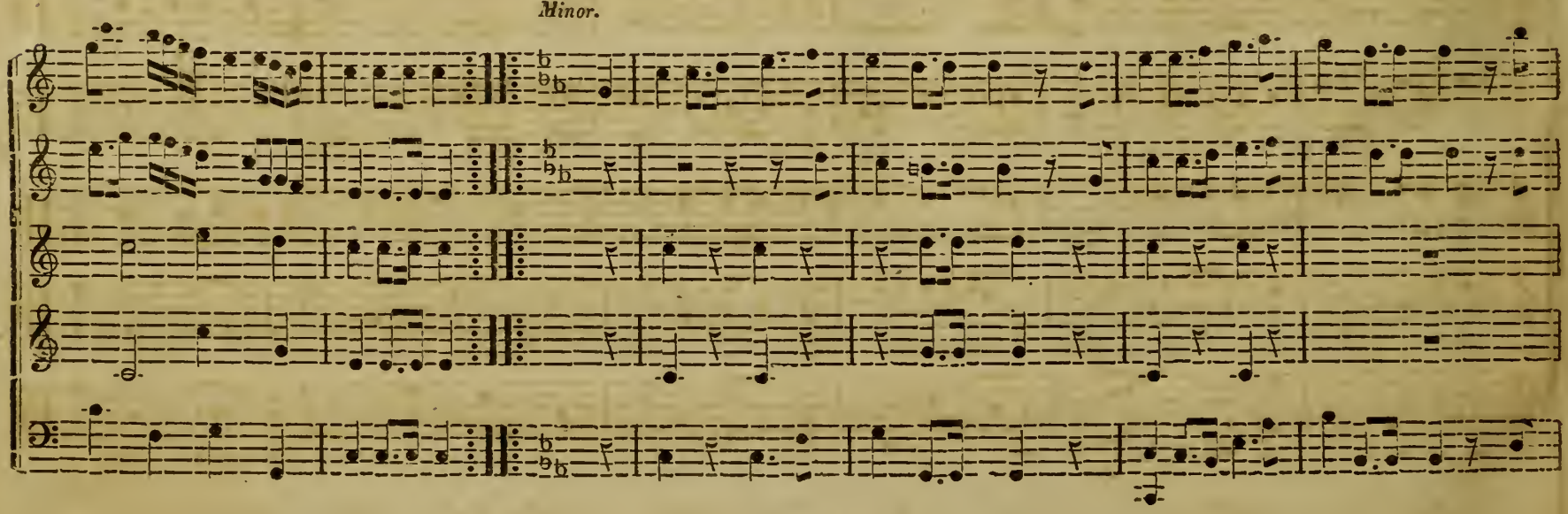


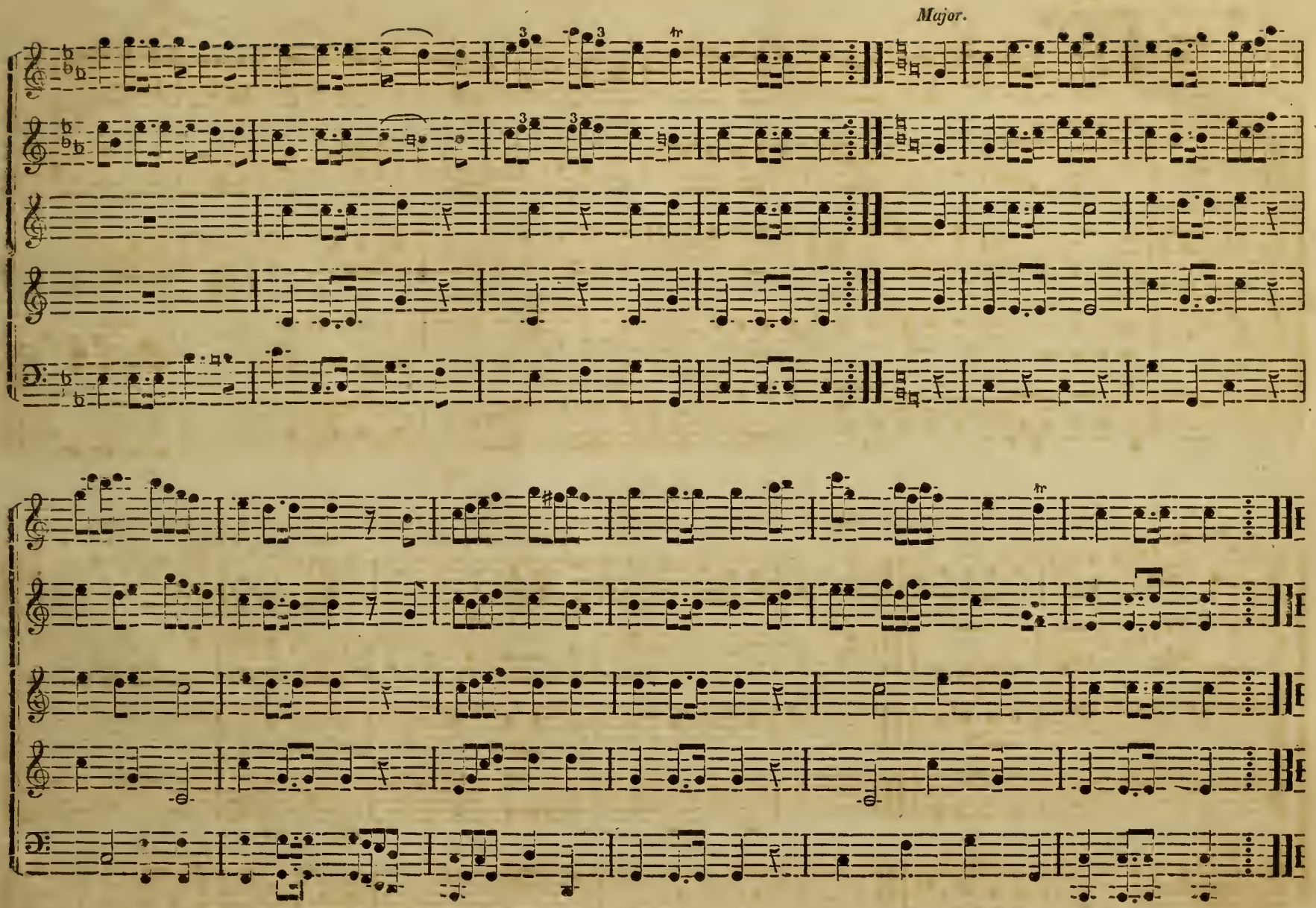
Brandywine.



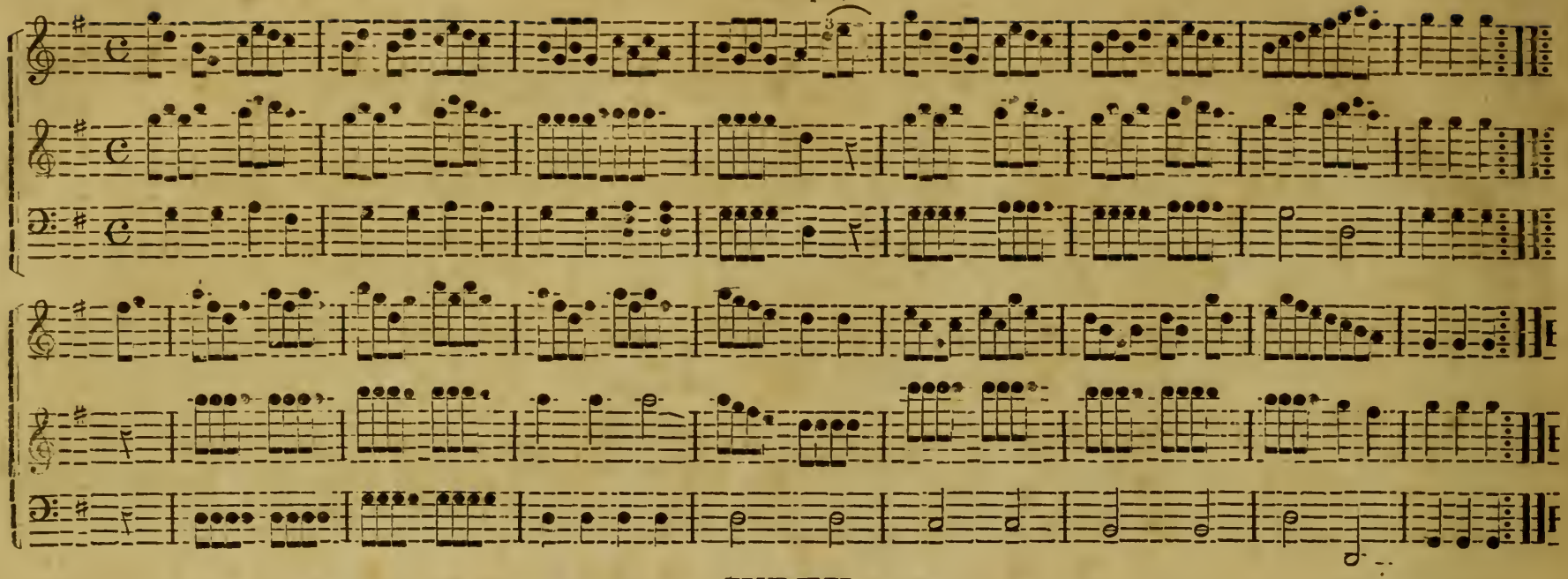
Second Masonic March.






Major.

Fishers' Hornpipe.



INDEX.

A.

A Quick Step, - - - - 47
A Favourite Air, - - - - 56
Alexander's March, - - - 72
Aria in the Brazen Mask, - - 72
Auld Lang Syne, - - - 78

B.

Brunswick Waltz, - - - 50
Bowdoin March, - - - 61
Birmingham Lasses, - - - 74
Burton's 1st Sonata, - - 75
Barbary, - - - - - 85
Boston Cadets' March - - 96
Brandywine, - - - - 101

C.

Charlotte and Werter, - - 62
Canzonett, - - - - - 69
Caro Dolce, - - - - - 75
Cathleen McChree, - - - 82
Canzonett, - - - - 92
Columbian Waltz, - - - 97
Cuckoo, - - - - 100

D.

Duette for two Bugles, - - - 38
Dead March in Saul, - - - 53
Downfall of Paris, - - - 94

E.

Eagle Wings, - - - 37
Ella Rosenburg, - - - - 90

F.

Florida Quick March, - - 44
Fisher's Rondeau, - - - 76
Fishers' Hornpipe, - - - 104

G.

Grand March in Abællino, - 55
Governor King's March, - - 80
Giga in Rondo to Burton's 8th Sonata, 83
Gov. Brook's Favourite Scotch March, 88

H.

Hail Columbia, - - - 30
Hayden's March, - - - 79
Hallowell March, - - - 66

I.

Installation March, - - - 49

K.

Kennebec March, - - - 40

L.

Lord Wellington's Waltz, - - 71
Lord Collingwood's Reel, - - 77
Loch Katrine, - - - - 78
Lady Caroline Lee's Waltz, - 80
La Seduisante, - - - - 87

M.

Massachusetts March, - - 32
March in the Overture of Lodoiska, 34
March in Oscar and Malvina, - 45
Maine March, - - - - 56
Missouri March, - - - - 62
Miss Green's Fancy, - - 63
Miss McCloud's Reel, - - - 68
March for Bonaparte's Imperial Guard, 76
Minuet in Rodelinda, - - - 84
Monmouth, - - - - 101

N.

New Stop Waltz, - - - - 52
New Rigged Ship, - - - 91
New-England Guard's March, - - 98

O.

Over the Water, - - - 48

P.

Peggy's Awa, - - - - 69
Prince Dolgaruky's Waltz, - 77

Q.

Quick March in the Demolition of the Bastile, - - - - 46
Quick-Step.—A Duett, - - - 54
Quick-Step.—A Duett, - - 58

R.

Reveille for the Bugle Horn, - - 45
Royal Quick-Step, - - - 50
Royal Arch Masons' March, - - 64
Rondo to Burton's 2d Sonata, - 83
Rosseau's Dream, - - - - 95

S.

Stella and Flavia, - - - 70
Shaw's Waltz, - - - - - 84
Second Masonic March, - - 102

T.

Turkish Quick-Step in the Battle of Prague, - - - - - 33
The Lass of Peatie's Mill, - 38
The Waterman, - - - - 46
Tweed Side, - - - 48
Tattoo for 4 Bugle Horns, - - 51
The Hermit, - - - 65
The Margate Waltz, - - - 70
The Lass of the Hills, - - 86
The Fairy's Festival, - - - 86
The Russain Dance or the Opera Hat, 90
The Italian Momfrina. - - 91
"Thy Blue Waves, O Carron," - 99

V

Viguerie's March, - - 68

W.

Washington's March, - - 36
Waltz in Valentine and Orson, 60
Windsor Jubilee, - - - 87
Wicklow Lilt, - - - 93

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